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## METROPOLITAN AND CHICAGO OPERA SEASONS OPEN IN BLAZE OF GLORY

"Tosca," with Notable Cast, Presented in New York, While "La Nave" Is Given Its American Première in Chicago with Montemezzi, the Composer, Conducting—Special Performance Given at the Metropolitan for the Prince of Wales—General Pershing Also Honored

Very brilliant—even if that is a hackneyed term in music—was the opening of the 1919-20 season of the Metropolitan Opera on Monday evening, November 17. A vast assemblage filled the auditorium from pit to dome, even standing room being at a premium, and the display of fashions and costly gems held the interest as usual, although dividing it with the many well known persons scattered about and the tonal proceedings on the stage. Grand opera at the Metropolitan, no matter how much its musical side is put forward, is primarily an integral part of the society life of New York and of those who form its fringe, followers and imitators. Also there has been created another class of opera goers who fill the upper tiers of seats and occupy the standing room. Their interest in opera is of two kinds: More than half of them attend in order to see and hear the "stars" whom they have read so much about in the newspapers, and the rest of the tierites and standees really love the music—especially the older Italian operas like "Aida," "Trovatore," "Traviata," etc.

All the foregoing classes of opera goers were on hand at the opening and heard a performance of "Tosca" with a cast very familiar to New Yorkers—Caruso as Cavaradossi, Geraldine Farrar as Tosca, and Antonio Scotti as Scarpia. There is nothing new to say about that experienced trio of operatic exponents. All were in acceptable voice, and of course their acting left nothing to be desired and made the vivid "Tosca" story realistic and convincing. The chorus was excellent and the orchestra, under Roberto Moranzoni, displayed the same finish and warmth which that organization has revealed unflinchingly in former seasons. The general spirit of the audience was enthusiastic and in the lobbies nothing but expressions of good will and wishes for success were heard by Managing Director Giulio Gatti-Casazza and his associates.

### PRINCE OF WALES VISITS OPERA.

Tuesday evening, November 18, saw the Prince of Wales at the Metropolitan, and a mixed bill of single acts from "Pagliacci," "Oberon" and "Samson and Delilah" (the ballet episode from the last named) were offered in honor of His Royal Highness. The young man was greeted by a capacity audience, and of course the sight was an impressive one. He sat in the J. P. Morgan box in the center of the so called "golden horseshoe." The Prince also heard English and American patriotic music sung by Mmes. Alda and Easton, and was cheered to the echo and fêted immeasurably and wholesouledly. General Pershing, in a box, was no less heartily cheered than the Prince.

### HARROLD A SENSATION.

While the Prince of Wales was enjoying a layer cake of opera at the Metropolitan, a number of artists from the company were presenting the first of the season's performances at the Brooklyn Academy of Music on Tuesday evening, November 18. The opera was "Bohème" and there was not an Italian in any of the principal roles of this very Italian opera, the cast being Mme. Alda as Mimi, Marie Sundelius as Musetta, Orville Harrold as Rodolfo, Thomas Chalmers as Marcello, Andres De Segura as Schuarnard, and Adamo Didur as Collini. Papi, the lone Italian, was in the orchestra pit conducting, and he did it very well considering that, owing to most of the regular men being needed at the Metropolitan, the orchestra was a scrub team with substitutes at shortstop, first base and behind the bat, as well as second string players at several other positions.

The two newcomers to roles in "Bohème" were Mme. Sundelius, who was singing Musetta for the first time, and Orville Harrold, making his debut with the Metropolitan Opera Company. Mme. Sundelius was excellent. Her clear, pure soprano is just the quality needed for the role, and she was especially effective in leading the big ensemble in the second act. Mme. Sundelius put a great deal of vigor and energy into her acting of the part, and was indeed delightful from every standpoint. The familiar solo won her a well deserved round of applause.

Harrold, making his debut with the company, was nothing less than a sensation. We hear frequently of come-

backs in this or the other branch of sports, but for a complete come-back in opera there has never been anything to equal Mr. Harrold's feat in doing what he has, after his voice was practically ruined by the strain of two years of steady performances at the Hippodrome. It is no exaggeration to say that the voice is in better condition today, more beautiful and larger, than it ever was before, and there is absolutely no doubt that, as a singer, he stands where he never stood before. The purity and power of his high C in the "Che gelida manina" was astounding, and it is truly astonishing also that, considering

ance up for three or four minutes, while Mr. Hackett was obliged to advance to the footlights and bow his acknowledgments time and again. Very rarely does a Brooklyn audience give way to such an outburst of enthusiasm.

Mme. Alda, looking charming in her new costumes, and singing with the same splendid art which always characterizes her work, gave her familiar impersonation of Mimi. She and Harrold worked together with splendid effect throughout the evening. Thomas Chalmers was a fine Marcello. It is to be hoped that he will be given a chance to show his ability in the role at the Metropolitan before long. The others were satisfactory.

### "AIDA," NOVEMBER 19.

The Wednesday (November 19) performance brought forward those perennial favorites, "Aida" and Claudia Muzio in the title role. The popular soprano was in wonderful voice and threw herself into her impersonation with so much devotion that she roused her hearers to a very high pitch of enthusiasm. She did much beautiful singing and irresistibly temperamental acting. Martinelli was the Radames, and he, too, gave his usual artistic rendering after a somewhat nervous beginning.

Gabriella Besanzoni made her debut, but the part of Amneris did not give her the opportunities which she needs for the exhibition of her best vocal and histrionic graces. Nervousness also must be made allowances for on an opening night before a new public. Nevertheless, the Besanzoni talents were found to be a very high order. She has a richly colored and very flexible voice, which she uses with skillful effect in the expression of emotion whether it be of lyrical or dramatic complexion. Her histrionic technic is of the best. In appearance the newcomer is beautiful in face and graceful in form, bearing and gestures.

Another debutant was Renato Zancelli, as Amonasro. He has a sympathetic voice and polished delivery and showed full stylistic knowledge of his role, a fact which is remarkable for so young an artist and one without large experience.

Giovanni Martino, who sang Ramfis, was the third of the debutants of the evening. He is a basso of excellent accomplishments, his voice being of mellow timbre and well produced, and it is fully adequate to do valuable service in the large reaches of our opera house. Martino proved himself to be also an actor of power and resourcefulness, especially in the big scene of pomp and possession in Act II.

Marie Tiffany sang sweetly and with taste as the Priestess, and Louis D'Angelo was a sonorous and elegantly phrased King. The conductor was Roberto Moranzoni.

## CHICAGO HEARS AMERICAN PREMIERE OF "LA NAVE"

Chicago, November 19, 1919.—Years succeed years and generally they seem alike. This state of things was true before 1914. The opening of an operatic season was yearly similar in brilliancy before 1914, but during the years of war a sort of gloom over the public mind was reflected in the more sombre vestments worn by the fashionable ladies of this city. After the rain, sunshine—after gloom, happiness; and the opening of the 1919-1920 season at the Auditorium was glorious. The society editor of the MUSICAL COURIER informed the writer that the gowns, furs and jewels displayed at the Auditorium on Tuesday evening, November 18, were the most magnificent ever seen in the home of opera in Chicago. More pleasant to record was that among the many auditors were recognized most of Chicago's leading musicians, who showed by their presence that money was plentiful among the tonal fraternity, as not only had they bought seats, but their garments and jewels compared most favorably with those worn by society leaders. For the opening night, General Manager Maestro Campanini decided to present a novelty composed by one of Italy's best known musicians—Italo Montemezzi, who at the conductor's

desk presided over the destinies of "La Nave" ("The Ship"), which had its world première at La Scala, Milan, last November.

### THE PLOT.

"La Nave" is a lyric drama in three episodes and a prologue. It is based on a drama in blank verse by Gabrielle D'Annunzio, Italy's greatest poet of the present day. In preparing the libretto for Montemezzi's music, Titto Ricordi was forced to sacrifice three thousand lines, but it seems that by so doing he still thought he was able to maintain the action and the proper developments of the tragedy. "The Ship" symbolizes the early struggles and the early successes of the Venetian state. In its properly dramatic circumference it deals with the passion of the two brothers Gratici for a woman, Basiliola, who remembers that her four brothers have had their eyes plucked out



WINIFRED BYRD.

Called by James Gibbons Huneker "the little devil of the keyboard," who is at present adding new links to her chain of successes. Miss Byrd, during the last two seasons, took New York and other Eastern music centers quite "by storm"—so much so, that the Western cities arranged to judge for themselves. A splendid tour of the Pacific Coast was booked, accordingly, and Miss Byrd is living up to the remarkable reputation that she has earned so genuinely. The pianist has already been heard to marked advantage in such cities as Oakland, Hollywood, Los Angeles and San Francisco (two performances) and she will also play in Salem and Portland, Ore., after which she proceeds north to Winnipeg and other nearby cities. Her New York recital this season will take place at Aeolian Hall on January 10.

the length of time Mr. Harrold has been before the public, his voice is as fresh and youthful as in his earliest professional days. He has the happy ability to color his voice according to the dramatic situation of the moment, an ability which was very much in evidence in his debut, and there are few opera singers who can act as well as he. In fact, to sum it up, Mr. Harrold leaped at once with this performance into the very front rank of opera singers of the day. His further appearances at the Metropolitan will be awaited with the greatest interest. He was the recipient of the heartiest applause throughout the evening, and after his aria of the first act there was an ovation which has not been equalled since the one tendered that other splendid American tenor, Charles Hackett, when he made his debut with the company. Cries of bravo, cheers, and a storm of applause held the perform-

## OPENING OF CHICAGO OPERA SEASON MOST BRILLIANT SINCE 1914

"La Nave" Given Its American Premiere with Italo Montemezzi Conducting—Raisa, Dolci and Rimini in Leading Roles

(Continued from page 5.)

because of their surreptitious dealings with the Greeks. She swears bitter vengeance against the two brothers who are enemies of her house and succeeds in playing havoc by means of her own beauty and charm. Sacrilege, sin, and fratricide follow in the wake of her passion; but in the end righteousness wins over lust, and the woman pays the penalty of sin, while Venice continues once again on her way towards greatness, opulence and happiness. Those who believe that no musical drama could hold in itself any political significance would have only to hear "La Nave" to think differently, as D'Annunzio, the propagandist, most assuredly had visions of Fiume when he wrote "La Nave." Yet so well covered is the plot that only by minute inspection can it be realized that such dramas are conceived upon political inspiration.

The brothers, Marco and Sergio Gratico, are Venice in the allegory, and Basiliola is the woman who represents all the ills that may kill Venice in its birth. Listen to the last lines of the chorus:

Our country is on the ship!  
O Lord our God, redeem the Adriatic!  
Restore the Adriatic to Thy people!  
Give the Adriatic to the Venetians!  
Hallelujah! Christ shall reign!  
Christ and San Marco!  
Christ and Santo Ermagora!

With that final chorus the ship, boarded by Marco Gratico and his chosen comrades glides into the water amid

the exultation of the whole populace while the curtain falls and leaves the public amazed, not quite understanding the ambiguous plot; but those who had read the libretto carefully understood, and found behind "La Nave" not only D'Annunzio the poet, but D'Annunzio the Italian patriot.

### THE PROLOGUE.

In the prologue the stage shows the public place of the new city. Into the square comes Orso Faledro (Vittorio Arimondi), followed by his four sons. He curses the Gratici, who made him and his sons suffer the dreadful Byzantine torture of having their eyes plucked out. He hurls maledictions against the people. The approach of a ship is signalled. Basiliola (Rosa Raisa), Orso Faledro's daughter, enters. Her brothers hide their faces in their cloaks that she may not see their blindness. Basiliola feigns to be resigned to their fate, but secretly vows revenge and the destruction of the Gratici. She plans to turn the power of the Gratici to feebleness. The ship now has arrived and the brothers Gratici, Marco and Sergio, land amid hymns of glorification. The rejoicing and grateful people elect Marco their tribune and Sergio their bishop, while Marco reminds them of the prophetic words: "To thee is given the glory of my seas. Arm the prow, and set their sails toward the world." As the trumpets cease to blow, Basiliola runs forward and starts

to sing and dance before Marco Gratico. She dances until, laughing and sobbing, she falls into semi-delirium, while the public curse her for her shamelessness.

### THE THREE ACTS.

The first act, or episode one, shows the island in the grip of Basiliola's witchcraft. Corruption and hatred reign everywhere, and jealousy rules. Marco and Sergio are both under the spell of Basiliola's beauty and charm. The unfortunate prisoners in the ditch beseech Basiliola to kill them with her own hands. Then comes Traba, the forest monk, who prophesies her ruin; but when the monk has left Basiliola lulls Marco's suspicions and his fears by painting dreams of greatness and power and by reminding him of the prophecy that bade him arm the ship's prow and set sail towards the world. Marco listens to her nearly mad with passion. The episode ends when Basiliola throws aside her tunic and girdle and, clad only in transparent veil, dances before Marco.

The second act shows the atrium of the cathedral. A large crowd is gathered around the luxurious settee which Bishop Sergio, blinded by his passion for Basiliola, permitted to be placed there. The bishop is intoxicated, and is seated next to Basiliola, and the atmosphere is full of riotous sin. The orthodox worshippers demand that their creed be re-established and that Basiliola the corrupter be exiled. She, full of pride and swayed by the sensual influence she has created, tries to subjugate the masses through the sheer charm of her beauty. She succeeds only too well, for the rough men become inflamed with passion and Sergio must intervene to save her. As Marco arrives on the scene, Basiliola hands a sword to Sergio and urges him to fight his brother. The people demand the "judgment of God," and the brothers fight a duel, in which Sergio is killed. The horrified crowd would deal summarily with Basiliola, but Marco forbids them to lay hands on her. He orders instead that she be tied to the altar of the Fighters of the Sea and thus await her punishment, while he, having received word that invaders threaten the safety of the island, goes forth to make the ship ready for battle.

The third act takes place on the ship Totus Mundus (the whole world), symbolizing the greatness of Venice, which is ready to sail forth upon the Adriatic Sea. The workmen, the priest and the people unite in hymns of thanksgiving. Basiliola, looking like a captured tigress, is still chained to the altar of the pagans. Marco has just fought and conquered the enemy's armies. He is about to go forth on his ship to do penance for his sins and fratricidal madness. He will be accompanied by workmen and artisans of all trades, and thus his voyage will be one of victory and glory. Basiliola, seeing herself wholly neglected by Marco, makes a last effort to win him back and offers her life to him, but the captain suggests that she be nailed to the prow of the ship, and, with Basiliola attached to the prow, the ship slowly glides upon the waters.

This lengthy story of the plot was necessary as, even with it, those who do not understand Italian will have great difficulty in following the story. D'Annunzio is the Shakespeare of the day. He coins words, and indeed, it has been reported that there is today in Italy a D'Annunzio dictionary, so no wonder the Auditorium audience was somewhat bewildered as to what was taking place on the stage.

### THE MUSIC.

Italo Montemezzi, best known in America by his "L'Amore dei tre Re," has written several other operas and symphonic works, and if, as prophesied here, "La Nave" should have a short life on the operatic stage, the fault will not be with the composer but with the librettist, as Montemezzi has written a masterpiece in this new opera. Probably a great admirer of Richard Wagner and Richard Strauss, Montemezzi, the great Italian composer, speaks Teutonically musically. He has written themes for every chorus. For instance, there is a carpenter theme, a sail maker's, and particularly one given to the millers—all combined in tremendous action. Then there is a seductive theme given to Basiliola, which on close examination resembles greatly that given to Salome in Richard Strauss' opera of that name, and there are many pages given to the tenor that demonstrates Montemezzi a fervent admirer of the man that made Bayreuth famous. A master musician, Montemezzi's orchestration is stupendous. Closely woven is his music. At times a stray melodious phrase is given to the singers or to the woodwinds or strings, but more generally following the modern ideas in writing, Montemezzi is scrupulously symphonic in his treatment of the score. To him the singers are only part of his orchestra. He virtually sacrifices them, using them to add color to his tonal scheme. His musical palette is tinged with rainbow colors, mostly brilliant but at times sombre, and then his music is uninspired and even tedious. There isn't a single passage in the opera that will in the common term of the word become popular. There isn't a phrase that will be whistled. There isn't an excerpt from the opera that will ever be sung on the concert platform. There is nothing in it to popularize the opera, but there is a great deal that will make the musicians happy, as in it they will find many puzzles and problems well worth discovering. By his "La Nave," which is far inferior in the mind of this humble writer to his "L'Amore dei tre Re," Montemezzi has won added fame as an ultra-modern composer.

### THE CAST.

"The days of the giants" have gone by," so they say, but giants are demanded by Montemezzi to sing his new work.

(Continued on page 15.)

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# The MUSICAL NEWS IN BRIEF

## MANY ENGAGEMENTS FOR ALBERT SPALDING.

Albert Spalding left New York recently to fill a number of engagements in the Middle West en route to the Pacific Coast. On November 14 and 15 he played with the Chicago Orchestra in Chicago. Future engagements are with the Portland Symphony Orchestra, the San Francisco Symphony Orchestra (Alfred Hertz, conductor), and the Los Angeles Philharmonic Orchestra, under the direction of Walter Henry Rothwell. The violinist will also give fifteen recitals out West.

## ARNOLD TORYNBEE SETTLEMENT GIVES CONCERT.

An attractive program was arranged for the first concert of the season at the Arnold Torynbee Settlement House in New York on Sunday evening, November 16. Ruth Coleman, pianist, played several selections by MacDowell, and Paula Reid, the possessor of a charming personality, pleased with soprano solos. Others who participated in the program were Miss Engelhart, violinist, and Miss Newburgh, soprano.

## SIMMONS' NEW YORK RECITAL DECEMBER 3.

William Simmons, baritone, with Richard Hageman at the piano, will give his first New York recital at Aeolian Hall on the afternoon of December 3.

## MAY PETERSON TO SING IN HOME TOWN.

Just before returning to New York at the end of her Middle Western trip, May Peterson is to sing in Oshkosh, Wis., on November 25. This is Miss Peterson's native city, and her recital is always one of the big events of the season.

## AMPARITO FARRAR ON TOUR AGAIN.

Amparito Farrar is on tour again and charming one audience after another. All artists have their old standbys when it comes to arranging their programs, and two of Miss Farrar's—even though they are not very old—are "The Heart Call" by Vanderpool, and "The Golden Crown," Herman L. Gantvoort.

## JEAN BARONDESS TO GIVE NEW YORK RECITAL.

Jean Baroness, a pupil of Samoiloff, is to give a recital at Aeolian Hall, New York, on December 23. A baritone, who is said to have an exceptional voice, is now preparing his recital repertoire with Mr. Samoiloff.

## A FEATURE OF M. T. N. A. CONVENTION.

Under the chairmanship of Dean McCutchan of Depauw University, the community music conference, to be held on Wednesday afternoon, December 31, as a part of the Music Teachers' National Association convention at Philadelphia, promises to be one of the most attractive features of a program noted for interest and variety. A paper will be read on "The Scheme of the Des Moines White Sparrow Community Concerts," and the discussion following will be led by Anne McDonough. George Oscar Bowen will speak on "The Development in Community Music in Flint," the discussion following to be led by Henry Tovey. W. C. Bradford will participate in the discussions.

## VICTORIA BOSHKO HONORED.

Victoria Boshko was the recipient of an unusual honor upon the recent visit to this country of Queen Elizabeth of Belgium. During the war the pianist appeared in a number of concerts for the Belgian Relief Fund, and it was in recognition of her splendid efforts that Queen Elizabeth presented her with a beautiful diamond brooch as a token of her appreciation. Miss Boshko gives a recital in Aeolian Hall, New York, on December 6.

## CLARENCE DICKINSON WRITES FESTIVAL ANTHEM.

Among the recent works from the pen of Clarence Dickinson is a festival anthem, "O Israel, How Great Is the House of God." His comprehensive work, "The Technic and Art of Organ Playing," with explanatory detailed text, cuts, and exercises thoroughly covering the subject, as well as illustrative and interesting numbers for the student, is to be brought out this season by the H. W. Grey Company (Novello), New York. This concern will also publish Mr. Dickinson's "Storm King" symphony for organ.

## MAX ROSEN GIVES BENEFIT.

Returning from concerts in Grand Rapids, Montreal and Buffalo, Max Rosen played for the benefit of the Beth David Hospital in New York before leaving for Minneapolis to fill engagements with the Minneapolis Orchestra in Minneapolis and St. Paul. The young violinist has been booked for a joint recital with Margaret Matzenauer in Rock Island, Ill. This makes his fourth joint recital this season with the contralto of the Metropolitan Opera Company.

## DICIE HOWELL TO SING 'HIAWATHA'S DEPARTURE.'

Dicie Howell has been engaged as soprano soloist to sing Coleridge-Taylor's "Hiawatha's Departure" with the Lowell Choral Society at its midwinter concert, January 20.

## RUTGERS COLLEGE PRESENTS NOTED ARTISTS.

Rutgers College, New Brunswick, N. J., is presenting some splendid artists during the season. Louise Homer appeared there on November 12 before a large audience. Among other songs she gave "Fairy Hill" and "The Sand Man's Song," two numbers composed by Howard D. McKinney, the director of music at the college. The next recital will be given by May Peterson on December 8.

## RIO PUPIL IN MOVIE HOUSE.

A pupil from the studio of Mme. Rio has been engaged as soloist in one of the large moving picture houses.

## BEETHOVEN ASSOCIATION SOLOISTS ANNOUNCED.

The second concert of the Beethoven Association will be given at Aeolian Hall on Tuesday evening, December 16, with Florence Easton, Elman and Gabrilowitsch as soloists. The septet of Beethoven, written for violin, viola, cello, horn, clarinet, bassoon and contrabass, is one of the great

and unforgettable compositions of that composer and will be performed at this concert.

## OVER TWENTY DATES IN MONTH FOR DAVIS.

Starting with the Maine Festival, October 3 to 7, at which he had four appearances, two in recital with Mme. Alda and two as soloist in Verdi's requiem, Ernest Davis inaugurated a series of consecutive concert engagements which comprised more than twenty appearances during the month of October. Today, November 20, the tenor appears with the Apollo Club at Orchestra Hall in Chicago.

## PHILADELPHIA ORCHESTRA COMING AGAIN.

The Philadelphia Orchestra will give the second of its New York concerts in Carnegie Hall on Tuesday evening, December 2. The soloists will be Thaddeus Rich and Hans Kindler, the concertmaster and first cellist of the organization. They will play the Brahms double concerto.

## ATHENS CLUB HOLDS LUNCHEON.

"Americanism" was the principal theme of several of the speakers at the first luncheon of the season at the Athens Club, Katherine A. Martin, president, recently held at the Waldorf-Astoria. The speakers included Rev. Dr. Robert

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Clark, Rev. Dr. Newell Dwight Hillis and Dr. Percy Edrop. Bishop Charles S. Burch was an honor guest. Among the club guests were Mrs. William R. Chapman, president of the Rubinstein Club, and Mrs. James J. Gormley, president of the new Euphony Society.

## WITHERSPOON ARTISTS BUSY.

During the early part of the season no less than eight artists from the studio of Herbert Witherspoon are giving recitals in Aeolian Hall, New York. Dicie Howell sang there on November 5, and Elizabeth Gutman gave her recital there on November 19. Other Witherspoon artists to give song recitals in the same hall in the near future are Florence Hinkle, November 24; Merle Alcock, December 1; Lambert Murphy, January 1; Ellen Rumsey, January 6, and Inez Barbour, January 14.

## R. E. JOHNSTON HONORED.

R. E. Johnston was one of the Mayor's Committee that received H. R. H. the Prince of Wales, and he will be a guest at Rodman Wanamaker's reception to the Prince which is to be held on Friday evening, November 21.

## LADA TO APPEAR WITH ORCHESTRA.

Lada, the American dancer, will appear in a symphonic dance program at Carnegie Hall, New York, on Friday evening, December 5. She will present works of Tchaikowsky, Schubert, six waltzes by Ravel, and a new work by Charles Skilton, an American composer. Lada will be supported by a symphony orchestra under the direction of Nahàn Franko.

## CHARLES M. COURBOIN RECITAL NOVEMBER 6.

Several thousand music lovers enjoyed the organ recital given at the Wanamaker store in Philadelphia by Charles M. Courboin on Thursday evening, November 6. An improvisation on a theme given by Ralph Kinder, organist and choirmaster of the Church of Holy Trinity, evoked tumultuous applause. Other numbers which were especially well received were the Bach prelude and fugue in A minor and Louis Vierne's first symphony.

## YOST AND TALLARICO GIVE SECOND CONCERT.

On Tuesday evening, November 4, Gaylord Yost and Pasquale Tallarico were heard in the second of the eight sonata recitals for violin and piano which they are giving at the Indiana College of Music and Fine Arts, Indianapolis.

## ALICE MONCRIEFF TO BE HEARD DECEMBER 5.

Alice Moncrieff gives her Aeolian Hall (New York) recital on the evening of December 15, with Coenraad V. Bos as accompanist, and on February 5 she appears at the Hamilton, Ont., Festival. The contralto aided the Roosevelt Memorial drive by singing in Montclair, N. J., for the benefit of the fund.

## TWENTY-FIVE CONCERTS FOR CHERNIAVSKY TRIO.

A tour of twenty-five concerts in South America has been booked for the Cherniavsky Trio. The players will

sail about the first week in April for Buenos Aires. At the present time they are on the Pacific Coast giving a series of recitals.

## MORRIS AT AEOLIAN HALL, DECEMBER 2.

Edward Morris, American pianist, will play works of Chopin, Beethoven, Saint-Saens, Mozart, Spiering and others for his first New York recital of the season at Aeolian Hall, December 2.

## REIMERS GIVES BENEFIT RECITAL.

One of the most fashionable events of the season occurred on October 28, when a song recital was given by Paul Reimers for the benefit of the Mercy Hospital of Hempstead, Long Island. Mr. Reimers gave a program of English, French, Spanish and Italian songs, together with a group of international folksongs.

## MARTHA BAIRD WINS CRITIC'S PRAISE.

"Martha Baird is an artist of unusual ability and won the highest praise from all who heard her." This was one of the splendid tributes paid to Miss Baird by the press of Uniontown, Pa., when the Uniontown Music Club presented that pianist in recital in the High School Auditorium on November 4. The critic of the Morning Herald made the remark that Miss Baird played with perfect technique and interpretative power. Before playing the last group the artist spoke informally, but most interestingly, of her experiences in France as an entertainer.

## MARY JORDAN'S RECITAL, NOVEMBER 28.

Mary Jordan will give her New York recital in Aeolian Hall on Friday evening, November 28.

## SCHIRMER ISSUES NEW SCOTT SONG.

G. Schirmer has just issued a new sacred song for the Christmas season called "Following the Star" by John Prindle Scott. It is for medium voice and is dedicated to the International Institute, where Mr. Scott's chorus of foreign girls will sing it at the annual Christmas Pageant of the institute.

## FORET PLANS NOVEL PROGRAM.

Augette Foret, balladiste, will present a program of chansons en images of France, Japan, America and Great Britain at the Princess Theater on the afternoon of December 2.

## WHITEHILL SINGS NEW ROSS SONG.

A special feature of Clarence Whitehill's recent recital in Los Angeles was Gertrude Ross' new song, "My Madonna" (published by Huntzinger & Dilworth), which scored a tremendous hit and had to be repeated. Mrs. Ross herself acted as Mr. Whitehill's accompanist.

## NOVAES RECITAL POSTPONED.

Owing to the airy unconcern of South American steamers as to sailing dates, the little Brazilian pianist, Guiomar Novaes, finds herself unable to reach New York in time for her Aeolian Hall recital on November 22. It has therefore been necessary to postpone the recital until Saturday afternoon, December 20.

## PHILADELPHIA ORCHESTRA'S TOUR.

The series of concerts by the Philadelphia Orchestra at the Academy of Music will be interrupted this week by the first tour of the organization. Appearances will be made in Baltimore, Washington, Pittsburgh, Detroit and Columbus. Margaret Matzenauer will be soloist in all of these cities except Columbus, where Olga Samaroff has been engaged as guest artist.

## BUHLIG'S THIRD RECITAL, DECEMBER 12.

Richard Buhlig's third recital in his series of seven piano recitals devoted to the music of the classics will take place at Aeolian Hall (New York) December 12.

## MORE DATES FOR ETHELYNDE SMITH.

Ethelynde Smith's recent engagements included appearances at Beaver Dam, Wisc., November 10, and Notre Dame, Ind., November 18. On November 23 the soprano will be the soloist with the St. Louis Orchestra at St. Louis, Mo., and she is scheduled to sing at Greencastle, Ind., November 27, and at Williamsport, Pa., December 1.

## WERRENATH MAKES HIT WITH "SMILIN' THROUGH."

Reinald Werrenath continues to find "Smilin' Through" a most successful song for his programs. He sang it at Scranton, Pa., on October 21, when he appeared in a joint recital with Albert Spalding. Dicie Howell is another artist who is using this song.

## BENCHELEY METHOD BRINGING RESULTS.

Vera Latham, vocal teacher of Indianapolis, makes the statement that the method of tone production discovered a number of years ago by M. B. Bencheley and based upon the tension of the orbicular muscles, "those that purse the lips in blowing out a light," is more direct than any of the traditional methods. Miss Bencheley has had some interesting experiences with pupils who have been singing for years, particularly in the case of one woman almost fifty years of age, whose voice, after a short time spent under the direction of this teacher, improved so remarkably that the one benefited received renewed energy and has, as a result, taken up her work with fresh enthusiasm.

## NAMARA ALSO A DANCER.

Arnold Genthe's "Book of the Dance" contains a full length portrait of Marguerite Namara, soprano of the Chicago Opera Association, as a dancer. It is needless to say that this artist is exceedingly versatile, for, in addition to being a singer, she is a talented pianist. As a child she studied ballet dancing, and in later years became a pupil of Isadora Duncan, who suggested that Namara's vocal gift was too great to allow other accomplishments to interfere with its development.

## MILLER VAN DER VEER TOUR.

A few of Reed Miller's forthcoming concert and recital engagements include appearances at Utica, N. Y., December 10; Amsterdam, N. Y., December 11; with the Handel

(Continued on page 12.)

## ANNOUNCEMENT EXTRAORDINARY

NEW SONGS BY

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The simple announcement of New Songs by this favorite American Composer will be sufficient to create universal interest.

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High Voice in F. Low Voice in D. Price, 75 cents

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 This new song by W. H. Neidlinger (whose Southern dialect songs have for years been representative of the type) is bound to make a wide appeal. True success can come only when the song expresses the spirit of the thing people wish to sing about. These will reach into the heart and touch a responsive chord.

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## NEW YORK CONCERTS

OCTOBER 18

## Louis Graveure, Baritone

A large audience greeted Louis Graveure at Aeolian Hall on Saturday evening, October 18, when the well known baritone was heard in his first New York recital of the present season. Mr. Graveure's reputation as a thoroughly artistic singer is firmly established in musical circles in this country and his work always gives genuine pleasure. Saturday evening was no exception.

His program offered a number of unusual features, among them a group of Magyar folk songs, arranged by Korbay, including "Come In, My Rose," "See the Little Maiden," "Mourning in the Village Dwells," "Look into My Eye," which had to be repeated, "O'er the Forest," and "Were the Pitcher Full." Much of interest was to be found in these unique songs and Mr. Graveure's handling of their interpretation was of marked skill.

Four really beautiful songs by John Powell, the pianist, were given their first performance, as were five quaint numbers by Dirk Fock, the conductor. Mr. Powell's compositions are bound to become popular with singers, for they abound in melody and are in addition exceedingly grateful from the singer's standpoint. "Phantoms" had to be given over and the others included "A Birthday Roundel," "Heartsease" and "Tis a Butterfly." Mr. Fock's works were "A Night Song," "A Feeble, Little Lamp am I," "Je Dedie a tes pleur," "O You Shameless Little Rosebud," and "To Horse! To Horse!" In these the singer was given ample opportunity in which to display his powers as a versatile interpreter. The rest of the program contributions embraced French songs: "Ave Maria," Bach-Gounod; "Ninon," Franck, which was repeated; "Serre Chaud," Chausson; and "Une Rose Frileuse," Chavagnat, and a final group of songs by American and English composers: "Mother-Heart," John Martin (first time); "And So I Made a Vilanelle," Cyril Scott; "The Way of June," Bryceson Treharne (first

time), which was repeated, and "Five and Twenty Sailors," Coleridge-Taylor. Besides the selection mentioned, there was a generous number of encores including "Songs My Mother Taught Me," Dvorák, and "Tommy Lad"—a song which has become associated with the baritone.

Mr. Graveure's superb vocalism upon this occasion was the cause of unusual responsiveness upon the audience's part. Each rendition was followed with breathless interest, and one could not help but marvel at the interpreter's remarkable breath control and skill. In fact, the writer would be quite safe in stating that Mr. Graveure is an absolute master of his organ. He can do all kinds of wonderful things with the naturally beautiful voice with which he is endowed. His lighter songs are handled with great delicacy, and when the occasion requires he puts delightful humor into his lines. The dramatic works as well as none the less satisfactory. As an all-around artist, Mr. Graveure ranks among the foremost. Bryceson Treharne furnished artistic accompaniments.

## Leo Ornstein, Pianist

Aeolian Hall resounded to some beautiful piano strains when Leo Ornstein produced tone and color and it echoed with brilliant showers of technic when he loosed his all encompassing execution. He has grown and broadened tremendously in his art, and now is one of the most interesting and important pianists in the top ranks. He gave a lively reading of Franck's prelude, fugue, and variations, an impassioned rendering of a Scriabin sonata a shimmering version of Debussy's "Images," and vital proclamations of Schumann's symphonic etudes, and Liszt's twelfth rhapsody, Ornstein's own "Poems of 1917" were, of course, read by him with all the imagination and feeling necessary to reveal their harmonic pungency and their very sensitive musical contest.

OCTOBER 19

## Nahan Franko's Golden Jubilee

A brilliant event was the golden jubilee concert of Nahan Franko (at the Hippodrome, October 19), which celebrated that musician's fiftieth anniversary of active service as a musician, his debut having been made as a violinist at a Steinway Hall concert, September 17, 1869. Since then the career of Nahan Franko as a soloist, conductor, bandmaster, concertmaster, composer and musical organizer and executive is a matter of general public knowledge. He is one of the very few American conductors of the first class and has held more positions of importance than any of his colleagues.

A tremendous audience filled the Hippodrome to greet the ever popular Nahan Franko and cheers, applause, floral pieces, and other honors fell to his lot in rich measure.

As a tribute of the esteem in which he is held by masters of the baton, Messrs. Stokowski, Herbert, Hadley, Sam Franko and Bodanzky each led the orchestra of one hundred players in a single number. The celebrant himself directed several pieces and evoked wild enthusiasm, especially when he picked up his violin and conducted a la Eduard Strauss. When the other leaders held the baton, Mr. Franko acted as concertmaster. Also he played the Bach double concerto with his brother Sam, and showed that he is as fine a soloist as he is a leader. Commissioner Wallis and Raymond Hitchcock made eulogistic speeches and Mr. Franko answered in an address full of feeling and spontaneous humor. In gratitude at his successful career of half a century, Mr. Franko presented a very talented young boy from Philadelphia, a pianist, with a scholarship enabling him to complete his musical education. The lad played a movement from a MacDowell concerto and revealed striking gifts.

Fashionables, musical celebrities, and several thousand other friends of Nahan Franko were on hand to do him honor. Senator Hitchcock was to have spoken, but the treaty situation detained him in Washington. Stransky and Gabrilowitsch had promised to conduct, but were prevented from attending. Over three hundred congratulatory telegrams were received by Mr. Franko from all over the country, some of them being from Marcella Sembrich, the Flonzaley Quartet, Clarence MacKay, etc.

## Volpe Orchestra—Farrar and Jacobsen, Soloists

At the Hippodrome on Sunday afternoon, October 19, a large audience gathered to hear Arnold Volpe's Symphony Orchestra and the two assisting artists, Amparito Farrar, soprano, and Sascha Jacobsen, violinist. The overture to Weber's "Oberon" opened the interesting program, after which came "Les Preludes," by Liszt. The Bruch G minor concerto, evidently to be performed by every violinist New York is to hear this season, was well delivered by Mr. Jacobsen. Following Grieg's "Peer Gynt" suite, Miss Farrar contributed the "Jewel Song" from Gounod's "Faust." For an encore she sang another operatic number with Conductor Volpe at the piano. The program closed with one of the finest presentations of the Tchaikowsky "1812" overture ever heard in New York. Conductor Volpe made this a truly finished climax to a concert that was delightful from start to finish.

## Serge Rachmaninoff, Pianist

It was as a musicianly performer of Beethoven, Mendelssohn, Chopin, etc., that Serge Rachmaninoff, composer-

## ERNEST HUTCHESON'S

New York Orchestral Concert on November 11th

of

## Three Beethoven Concertos

"One of memorable beauty."

"Hutcheson preached the pure gospel of Beethovenian beauty."

—H. E. Krehbiel in the New York Tribune.

## OTHER PRESS NOTICES:

"An intellectually keen musician whose heart as well as his mind was in his work."—N. Y. Tribune (H. E. Krehbiel).

"Abounding in poetical qualities."—N. Y. Times (Richard Aldrich).

"A dazzling virtuoso with an almost inhuman technique."—N. Y. World (James G. Huneker).

"His playing yesterday was admirable throughout."—N. Y. Sun (William H. Henderson).

"Gave the utmost satisfaction."—N. Y. American (Max Smith).

"Nellie Melba and Percy Grainger are not the only great musicians Australia has produced. Another is Ernest Hutcheson."—N. Y. Evening Post (Henry T. Fink).

"A signal artistic and personal success. The concert became one of memorable beauty."—N. Y. Morning Telegraph.

"The joyous message was pronounced with stunning effect."—N. Y. Evening World.

"He seemed to have added to his musicianship a permeative and instinctive imagination."—N. Y. Evening Sun.

"A sustained battery of mellow sound."—N. Y. World.

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Aeolian Hall Recital December 15th

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pianist, won tremendous approval and applause from the capacity audience which attended his first New York recital of the season at Carnegie Hall, Sunday afternoon, October 19. However, his valse, op. 10, and etude tableau, op. 39, as well as the famous C sharp minor prelude, which was called for as an encore, reminded the hearers that he is a great composer also. An abundance of honors are his in both cases.

Rachmaninoff is a master of tone, depicting the whole gamut of colors and his rhythmic sense is insuperable. His powerful fingers dash off brilliant passages or make stirring melodies sing at will. The Beethoven sonata, op. 31, was performed with paramount majesty, and the Mendelssohn "Rondo Capriccioso" became rejuvenated with exhilarating spirit. Chopin's polonaise, op. 26, F minor ballade, impromptu, op. 29, a valse and scherzo, op. 31; "Marche Funebre," Charles V. Alkan, and the Liszt-Gounod valse, "Faust," completed the list, except for a number of encores.

#### Flora Mora, Pianist

Flora Mora, a debutante, was heard in a piano recital in Aeolian Hall on Sunday afternoon, October 19, in a program comprising Weber's "Perpetuum Mobile"; sonata, op. 31, No. 3, Beethoven; "Love's Death," Wagner-Liszt; a Chopin etude, impromptu and scherzo; "Etude en forme de valse," Saint-Saëns; Granados' "Petit danse de la Rose" and "Zapateado," and Paganini-Liszt's "La Campanella." The young lady possesses undoubted talent. Her technical equipment is of a satisfactory order, and barring her tendency of taking unwarranted liberties with the sustaining pedal, which at times produced a blurring effect, her playing disclosed good development. She was greeted by a large and enthusiastic audience.

#### Lorena Zeller, Soprano

Lorena Zeller, soprano, was heard in a debut recital at the Princess Theater on Sunday afternoon, October 19. In many respects the occasion was a successful one. There was much to interest and please the audience in Miss Zeller's delivery of the well arranged program and also in the extent of her capabilities. A very responsive gathering was on hand to greet and encourage her. Miss Zeller possesses a pleasing voice, light in quality, but sufficiently adequate to accomplish what she sets out to do. She had been carefully schooled and gave evidence of a freedom in tone emission that was refreshing to note, especially in a debutante, who is usually expected to be hampered because of nervousness. This young singer, to the contrary, exhibited poise and went through her program like a more experienced artist. Her diction was clean and her phrasing intelligent. On the whole Miss Zeller has many qualities that will enable her to progress in her career.

The program contained a group of Italian numbers, French songs by Debussy, Goring Thomas, Paladilhe, Denant and Delibes, and "By the Window," Tschaiakowsky; "Resignation," Julius William Meyer; "To a Messenger," La Forge; "The Butterfly," Del Riego; "Her Lullaby," and "Joy," Alexander Rihm. Many of the numbers had to be repeated, among them Julius William Meyer's "Resignation," which was extremely well liked. Ada Zeller accompanied skillfully at the piano.

#### OCTOBER 28

##### Rebecca Davidson, Pianist

Rebecca Davidson gave an interesting recital on Tuesday afternoon, October 28, in Aeolian Hall, playing a program which comprised chaconne (Bach-Busoni), sonata, op. 31, No. 2 (Beethoven), a group of six Chopin numbers—impromptu, op. 36; etudes, G flat, A flat and E; prelude, E flat, and valse, op. 42, "The Contrabandist" (Schumann-Tausig), as well as Liszt's "Au bord d'une Source," and "Venezia e Napoli." The young artist disclosed much to admire in her playing. Although adhering strictly to the ideas of the various composers, she displayed marked individuality in her performance, which greatly enhanced her value as a solo artist.

[The above concert reports were omitted in the last issue of the Musical Courier and therefore are published here.—Editor's Note.]

#### NOVEMBER 4

##### Helen Stanley, Soprano

Carnegie Hall was filled with a representative audience Tuesday afternoon, November 4, when Helen Stanley, soprano, gave a recital of exceptional interest, both from the standpoint of vocal art of a splendidly developed order, and of the choice selection of songs presented. The full rich tones of Mme. Stanley's voice and the discriminate intelligence with which she uses it marked her renditions as those of a genuine artist.

"Singanna chi crede," from "Medore," G. Sarti; "Su, venite a consiglio," Scarlatti; "Hush-a-by Birdie, Croon," arranged by Moffat; "New Love," Mendelssohn, and "Maiden at the Spring," Carl Goldmark, comprised the first group of numbers. In the second were found three songs sung without pause, called "Triptyque," by Georges Hue (first time in America), "Le Rouet," Paladilhe; "Contemplation," Widor, and "Promenade a Mule," Fourdrain. "Contemplation" proved especially enjoyable and was repeated, and there was also an encore. Four Tschai-kowsky songs—"Endless Love," "Was I Not a Blade of Grass?" "The Cuckoo" and "Tell Me Why Are the Roses So Pale," were delightfully rendered, "The Cuckoo" having to be sung a second time. "We'll Seek the Grove No More," Beryl Rubinstein; "The Response," Mary Helen Brown; "Don't Come In, Sir, Please," Cyril Scott; "The Last Butterfly," Marion Bauer, and "I Know," G. Ferrari, the last two of which are dedicated to Mme. Stanley, brought the program to a close, except for an encore. Tschaiakowsky's "None But the Lonely Heart," with cello obligato.

The singer's artistic interpretations made a lasting impression upon her hearers who greeted her throughout with sincere and appreciative applause. She was also

# DICIE HOWELL

## Soprano

## DEBUT RECITAL

### Aeolian Hall, November 5, 1919



Photo by Mishkin, N. Y.

#### CRITICAL COMMENT NOVEMBER 6, 1919

"Miss Howell displayed a voice of much purity and evenness of timbre, and one which she uses with discretion. Her singing of the Mozart airs, 'Porgi amor,' and 'Non so piu Cosa San,' and Scarlatti's 'Non dar piu pene, O Caro,' showed an admirable understanding of the classic manner, both in her phrasing and in the flexibility of the voice itself."—Grenville Vernon—*New York Tribune*, November 6, 1919.

"Miss Howell was cordially welcomed and merited the approval which she received. Hers is a voice of excellent quality, possessing more than one tint and having colors well suited to dramatic utterance within certain limits. Her delivery of the old Italian airs showed good schooling and a sense of style, while in some of the French songs she reached a clearly defined level of interpretative power. This singer appeared to have quick sensibility and real musical instincts. She ought to attain a good position on the concert platform."—Wm. J. Henderson—*New York Morning Sun*, November 6, 1919.

"Another voice of exceptional beauty was heard by New York concert goers yesterday when Miss Dicie Howell, a soprano from North Carolina, gave her first public recital here in Aeolian Hall."—Paul Morris—*New York Herald*, Nov. 6, 1919.

"Dicie Howell yesterday afternoon sang in a colorful mood to match her frock. She has a ravishing pianissimo, and she chose a program dominated by the things best suited to a small lyric voice. Hers is a fresh, clear soprano, ingratiating, and most skillfully used."—Katherine Lane—*New York Mail*, November 6, 1919.

"Her voice is of lovely quality and she emits it with astonishing lack of effort."—*The New York World*, November 6, 1919.

"She sang two Treharne numbers with much skill and beguiling success, and in the Grondahl group was, probably, at her vocal best. Woodman's 'My Soul is an Enchanted Boat' and La Farge's 'Song of the Open,' which ended the recital were greatly applauded."—J. F. Rafferty—*New York Telegraph*, November 6, 1919.

"Few could surpass at religious recitative and aria. Her tone is exquisitely sweet and clear, her style arch and aristocratic."—The Listener—*New York Evening Sun*, November 6, 1919.

PERSONAL REPRESENTATIVE:

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New York City

the recipient of numerous floral tributes. Elmer Zoller gave ample support with his accompaniments.

#### Edwin Hughes, Pianist

A large audience heard Edwin Hughes' piano recital at Aeolian Hall on Election Day—and a most satisfying event it proved to be. Mr. Hughes is well known now in New York circles and his appearance calls forth signal interest. His program was as follows: Sonata, op. 31, No. 3, Beethoven; ballade in the form of variations on a Norwegian theme, Grieg; fantasia, op. 40, mazurka, op. 24, No. 4, scherzo, op. 20, Chopin; "The Desert"—first time in New York—Fanny Dillon, and "Birds at Dawn," by the same composer, and Mr. Hughes' own arrangement of the "Wiener Blut Waltz" of Johann Strauss, which was also given its first performance in this city.

Mr. Hughes delighted his hearers with his clean cut, straightforward style of playing. Technically he is very

sound and his rhythm is excellent. In the Beethoven number he was especially successful and was obliged to respond to several recalls. After the Grieg, the applause was again such that an encore was necessary. All in all Mr. Hughes' recital was a most auspicious one, and his work served to strengthen the favorable impression he has already created.

#### NOVEMBER 5

##### New Symphony Orchestra

The third program of the New Symphony Orchestra, at Carnegie Hall, November 5, Artur Bodanzky, conductor, had but three items, the Schubert seventh symphony in C major, two short poems for orchestra, "Winter" and "Spring," by Ernest Bloch, and the overture, "Prince Hal," by David Stanley Smith. The quality of Mr.

Bodanzky's conducting of the Schubert symphony may be justly judged by the fact that he sustained interest in it throughout, although even with the cut that was made in the first movement, it occupied only three minutes short of an hour in performance. If the orchestra had played as well as Mr. Bodanzky conducted, it would have been a most unusual performance indeed; but it did not, although it has gained in accuracy and precision under his industrious rehearsals. There is, however, beauty of tone in none of the choirs. One is led to believe that Mr. Bodanzky will have to institute many changes in the personnel—including some of the solo desk players—before he can hope to have an orchestra worthy of his conducting.

The two Bloch poems were some of the most interesting novelties heard here in a long while, and not only interesting but beautiful, especially the happily inspired "Spring" with its gorgeous climax. They were written fifteen years ago when Mr. Bloch was but twenty-four years old, and to our way of thinking there is decidedly more inspiration in them than in the much more complex work that Mr. Bloch is producing now.

Having praised a foreign composer, it is disappointing not to be able to speak well of a native one, but in David Stanley Smith's "Prince Hal" overture it is hard to discover anything more than a certain knowledge of orchestration, and a decided industry on the composer's part. From start to finish the work has nothing of the least importance to say. The themes are fragmentary, insignificant and unattractive. There is considerable noise at frequent intervals and there is a well written fuggetta to which one would listen with interest if it were not for the triviality of the theme upon which it is built. It is commendable of Mr. Bodanzky to put American music on his programs, but there is a great deal of American music that is very much more worth while than "Prince Hal."

The program was repeated at the afternoon concert on Friday, November 7.

#### Dicie Howell, Soprano

Dicie Howell, soprano, was heard in her Aeolian Hall debut on Wednesday afternoon, November 5. There was a representative audience on hand to welcome the young singer, who made a most favorable impression. Possessing a voice of natural beauty, employed with taste and

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## Berkshire String Quartet

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EMILE FERIR, Viola

JACQUES GORDON, Second Violin  
EMMERAN STOEBER, Cello

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November 29, New York

December 2, Boston

December 1, New York

December 3, Andover, Mass.

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"I consider *Capri* [No. 3] the most beautiful song yet written by an American."—*John McCormack*.

"An unusually beautiful cycle, Mr. Watts' vocal parts are melodious without being banal; his accompaniments modern and original in style and harmony without being either bizarre or ugly."—*Musical Courier*.



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equal skill, she rendered a program ranging from Italian airs by Mozart, Scarlatti and De Capua through French, Russian and English songs.

The first group, including "Porgi, amor," from "Le Nozze di Figaro," "Non so piu cosa son," from the same opera, Mozart; "Non dar piu pene," from "La Rosaura," Scarlatti, and "Dal sen del caro sposo," from "Vologeso," De Capua, she disclosed a fine smooth legato and invested her lines with deep feeling. The tonal quality was fresh and flexible and her style was dignified. The French group which was especially good found instant favor. In the one following the prominent features were "The Maid and the Sun," Rimsky-Korsakoff; "Are They Tears, Beloved?" Eduard Grieg, and "La Siciliana," Sinigaglia. The final group contained numbers by Marum, Woodman, Treharne, Jordon and La Forge. Several additional encores were given.

Miss Howell, without doubt, deserved the warm applause that greeted her after almost every song, for she is distinctly artistic and offers much to interest and hold her listeners. She is of very attractive appearance and has a personality which adds greatly to the general effect.

#### Globe Concert

At the Globe Music Club concert in the DeWitt Clinton High School on November 5 Charles D. Isaacson devoted the first part as a memorial concert to Israel Joseph, and presented a number of works by the late pianist-composer. The artists who rendered these numbers were Maximilian Rose, violin; Heinrich Meyn, baritone; Willy Schaeffer, piano; Alice K. Hammerslough, soprano, and John Corigliano, violin, who during the life of Mr. Joseph were closely in sympathy with him and his work, and who, as a tribute to the affection they bore him, rendered these compositions with pathos and reverence.

Mr. Rose played two movements from Israel Joseph's sonata (Hebraic), "Hebrew Legend," and "Valse Caprice"; Mr. Meyn sang Joseph's "Might as Well Be Happy," "Only of Thee and Me," and "The Blue Bird"; Willy Schaeffer played three short pieces by his late teacher; Mme. Mattfeld sang "The Duel"; Mrs. Hammerslough sang "One Face," "A Mother's Song" and "The House and the Road," and Mr. Corigliano played two short violin pieces, "Elegie" and "Saltarello," the latter being redemanded.

Part two served to introduce a new organization, Ensemble Symphonique, consisting of twelve excellent instrumentalists, with Nat W. Finston conducting, who rendered Glinka's "Russlan and Ludmilla," andante cantabile from Beethoven's first symphony, and "Dance of the Hours," Ponchielli. The work of this organization was well received and proves once more that the musical public of New York appreciates efforts on the part of musicians and artists who unselfishly volunteer their services for the betterment of music.

Joseph Fuchs played two movements from Mendelssohn's violin concerto admirably.

#### The Verdi Club

Florence Foster Jenkins, founder and president of the Verdi Club, was greeted by an overflowing audience at its morning musicale of November 5 at the Waldorf-Astoria Hotel. At the outset Mrs. Jenkins called attention to the big Italian Red Cross benefit given by the club, and prognosticated similar success for the current club effort. The president further said this opening concert celebrated the anniversary of the club. Carmen Garcia-Cornejo, coloratura soprano, and her teacher, Ferruccio F. Corradetti, opened the program with Verdi's duet, "Pura siccome," sung with real feeling, but it was too long; this was also the case with their last duet. Maestro Corradetti followed with "Eri tu," sung with spirit and finish. Mr. and Mrs. Mauro-Cottone played effectively a piano duet, an arrangement of "Otello" melodies by the senior Mauro. Mr. Cottone is the capable official accompanist of the club. Scipio Guidi played Saint-Saens' "Havanaise" on the violin and was well received, and Harvin Lohre, tenor, sang an aria from "Macbeth," and later three songs, expressive personality aiding his success. Miss Cornejo increased her opening success in "Ahi fors e lui," her high notes and trill being especially good. The next musicale is set for December 12.

#### NOVEMBER 6

##### New York Symphony Orchestra—

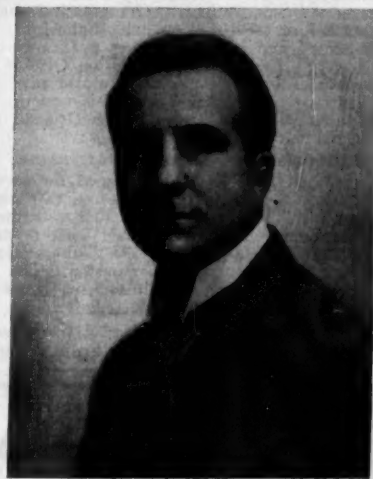
##### Albert Spalding, Soloist

Carnegie Hall held a large and notable gathering when Walter Damrosch opened his orchestral season here. Brahms' first symphony was the piece de resistance and it had a sympathetic and technically finished delivery. The

"Love Death," from "Tristan and Isolde," was the other orchestral number on the program, and it was rendered with emotional warmth and beautiful tone coloring. Albert Spalding, the soloist of the occasion, gave to Mendelssohn's violin concerto all its wealth of sentiment, graceful delicacy, and beauty of form. The Spalding art showed itself in its best estate, which meant noble tone, perfect execution, serious conception, and unflinching charm.

#### Boston Symphony Orchestra

On Thursday evening, November 6, the Boston Symphony Orchestra came to town for the first time this season, and for the first time with Mr. Monteux as its per-



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manent conductor. It was pure joy to listen once more to the ear ravishing beauties of an organization which, despite the numerous changes in its personnel, still has soloists of the first rank and a quality of tone not exceeded by any other organization and equalled by few—if any. The program began with the Schumann "Spring" symphony. It was a decidedly metronomic performance, one in which Mr. Monteux overlooked fully as many beauties as he brought out. After intermission there came some music of Beethoven which had not been heard in a dog's age, if ever before—the overture to his ballet, "The Creatures of Prometheus," and an adagio from the same work. Even Beethoven himself did not regard this ballet

as belonging in the first rank of his works, and one can easily agree with him after listening to it. It was decidedly not worth exhuming. The soloistic strength of the orchestra came to the fore in the adagio. Especially interesting and un-Beethovenish was the elaborate cadenza for cello, finely played by Mr. Benedetti. The real delight of the evening was Debussy's "Afternoon of a Faun." This is a star number in Mr. Monteux's repertory, and no orchestra in the world can play it better than the Boston one. Especially beautiful and noticeable was Frederick Fradkin's tone in the solo which falls to the concertmaster near the end of the work. The concert ended with Enesco's suite for orchestra.

On Saturday afternoon, at the first matinee concert, the program opened with a delightful rendition of the Haydn B flat major symphony, after which followed the overture to "King Stephen" (E flat major, op. 117), by Beethoven, also finely interpreted by Conductor Monteux. Franck's "Le Chasseur Maudit" and Stravinsky's "L'Oiseau de Feu" were the other two programmed numbers, and each, in turn, was most enthusiastically applauded. There was a very large audience present.

#### Francis Rogers, Baritone

Francis Rogers, the well known baritone, assisted at the piano by Isidore Luckstone, was heard in his annual song recital at Aeolian Hall on Thursday afternoon, November 6. So much has been said in the past about Mr. Rogers' singing that a detailed report is superfluous at this time. However, it is apropos to state that he was in excellent vocal condition and rendered his program with his accustomed art and masterly skill. In scope his program was wide and offered much to interest and please his hearers, among whom were a number of his confreres. The first group, consisting of Old English numbers by Correlli-Rogers and Handel, served to display his fine style and diction, but it is safe to add that it was the French songs in which the audience liked him best. These were especially charming and two had to be repeated—"Les Papillons," Chausson, and "Ninon," Tosti. The final group contained numbers by Carpentier, Hermann, Engel, Johns, MacCunn, Schindler, McGill, Hubn and German.

#### NOVEMBER 7

##### Biltmore Morning Musicale—Galli-Curci, Stanley and Wilkinson, Soloists

The opening Biltmore musicale of the season found Manager R. E. Johnston greeting the customary large and eager audience. Mme. Galli-Curci was the chief artist of the occasion and her leading number was "Caro Nome" from "Rigoletto," sung with the charm and skill that one has come to expect from the little coloratura queen. She sang also a number of English songs, dictioned exquisitely. Mme. Galli-Curci is in superb vocal trim this season, and the listeners feted her accordingly. Other contributions on the program were by James Stanley, bass, and Winston Wilkinson, violinist, and they were rewarded with becoming applause for their excellent performances.

#### Maurice Dambois, Cellist

Maurice Dambois, the Belgian cellist, who was heard at Aeolian Hall by an audience of capacity proportions on Friday evening, November 7, demonstrated that a cello recital can hold fully as much of interest as many a violin recital. In fact, Mr. Dambois aroused the listeners to such a high pitch of enthusiasm that at the close of the program they eagerly clamored for one encore after another until seven had been given. This young musician deserves the place which is his as one of the best cellists of the day. His rich tone of depth and power, or of a delicate pianissimo, was at all times satisfying. His interpretations were of a most finished order, and ample technical skill was evident throughout the presentation of the program, which began with variations symphoniques, Boellman. The Haydn concerto in D minor was superbly performed, and the other programmed numbers were "Kol Nidrei," Bruch; scherzo, Dittersdorf-Kreisler; "En Bateau," Debussy, and "Caprice Russe," Dambois. Marcel Hansotte was at the piano.

#### Harold Henry, Pianist

After active service in the army, Harold Henry again made his appearance on the New York concert stage at Aeolian Hall on Friday afternoon, November 7. A good sized audience listened with interest to Mr. Henry, who thoroughly impressed the spectators with his sincerity (Continued on page 20.)

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## THE MUSICAL NEWS IN BRIEF

(Continued from page 7.)

and Haydn Society in "The Messiah" in Boston on December 21, and with the People's Choral Union (Edward Marquard, conductor) at the College of the City of New York, Saturday evening, December 27. From January 6 to February 5 Mr. Miller will appear in joint recital with Nevada Van Der Veer in St. Louis, Oklahoma City, Wichita, Lawrence, and other cities in the states of Missouri, Oklahoma, Texas and Kansas.

## AMERICAN CONCERT COURSE (SECOND CONCERT)

The second event of the American Concert Course at the Manhattan Opera House will be given Sunday afternoon, November 23. The three artists to appear are Marcia van Dresser, Rafaelo Diaz and Eddy Brown.

## NAT FINSTON PRESENTS NOVELTY

At various places in and around New York for the next two months, there will be heard an innovation in music by a volunteer group of artists, headed by Nat W. Finston, conductor of the Rialto Theater Orchestra. Mr. Finston, aided by his colleagues in what they have named the ensemble symphonique, will attempt to condense for a twelve men combination the nine Beethoven symphonies, giving one important movement at each concert. The first of the series of concerts was given at the Progress Club, Rockaway, November 11.

## ERB PUPILS WIN PRAISE

A recital given recently in Studio Hall (New York) by pupils of John Warren Erb, conductor, song coach and accompanist, brought forth a number of singers of promise, all of whom gave eloquent testimony of their careful training by Mr. Erb. Vida Milholland sang "The Isle," Rachmaninoff, and "I Know That My Redeemer Liveth" with splendid effect. Others who displayed talent were Alice Madden, Romayn Black, Harold McCall, J. Steel Jamison, Martin Rhodes and Franklin

Ford. Among the guests were Kitty Cheatham, who sang in her unique style "Come Unto Him," from "The Messiah," and Buzzi-Peccia's "Little Birdies," and Max Olenoff, a pupil of Leopold Auer, who did three Kreisler pieces very effectively.

## KLIBANSKY PUPILS BUSY.

Among the recent engagements of artist pupils of Sergei Klibansky are the following: Lotta Madden, as soloist with the New York Philharmonic Orchestra at Carnegie Hall, November 21; Hattie Arnold is to sing in the performance of "Aphrodite" at the Century Theater; Helen Riddell has been appointed as vocal instructor at the Louisville Conservatory of Music; Helen Isensee sang at the Roosevelt Memorial Service at the Educational Alliance; Sudwarth Frasier sang at a concert at the Wanamaker Auditorium, October 23, at the Rialto Theater, October 26, and will be heard December 9 at the Hotel Vanderbilt; on October 21 Mrs. D. F. Burnett sang at the President's Day of the Contemporary Club, Newark, November 1 at All Saints' Church, Orange, N. J., and she will appear before the Reading Club, Rutherford, N. J., on December 15, and on December 25 at Trinity Cathedral in Newark. Ethlyn Morgan sang on October 27 at the Educational Alliance; Lotta Madden also gave a very successful recital on October 22 for this society; Betsy Lane Shepherd will be a soloist at the Orlando (Fla.) Festival in February.

## MANY ORCHESTRA DATES FOR MATZENAUER.

Margaret Matzenauer has been engaged for seven appearances with the Philadelphia Orchestra, two with the Boston, two with the Cincinnati, and four with the New York Philharmonic. Mme. Matzenauer sang recently in Grand Rapids, St. Paul, Minneapolis, Tulsa, Columbus, New Orleans, San Antonio and Houston. The prima donna is now on tour with the Philadelphia Orchestra.

## RACHMANINOFF FOR NEWARK.

Joseph A. Fuerstman will present Rachmaninoff on December 27 in the Newark Armory as the next attraction

in the World Famous Artists' Course. The great Russian composer-conductor-pianist recently gave a recital in New York and scored a striking success.

## VAN DER VEER GIVES "FOOTBALL TEAS."

Nevada Van der Veer (Mrs. Reed Miller) is giving a series of what might be termed "football teas," inasmuch as the new Van der Veer-Miller apartment faces Columbia University football field, and from their windows the various scrimmages may be seen.

## "TWO LOVES" REACHES SOUTH AMERICA.

William Reddick's "Two Loves" has made its debut in South America, according to Regina Vicarino Guyer, who wrote the following letter to Hinds, Hayden & Eldredge: "Enclosed please find program which I gave in lecture-recital before the American Patriotic Society in Argentina. As an introduction I gave a short account of American composers and a sketch of each one in the program before his song. Mr. Reddick's 'Two Loves' has made its debut in South America."

## PRESS PAYS TRIBUTE TO RUTH PEARCY.

"A rich contralto voice," "artistic ability, artistic temperament and broad training," "remarkable range," and "admirable diction" are a few of the phrases which appeared in the Bangor and Portland dailies in describing the success of Ruth Percy, contralto, at the recent Maine Festival.

## AMY ELLERMAN IN DEMAND.

That Amy Ellerman is a soprano who is much in demand is proven by the following list of her engagements from November 3 to November 29, for she is booked for one appearance each weekday during that time: New Richmond and Chippewa Falls, Wis.; Wabasha, Minn.; Menominee, Bloomer, Barron, Amery, Wis.; Anoka, Foley, St. Cloud, Detroit, Thief River Falls and Bemidji, Minn.; Grand Forks, McVillie, Devil's Lake, Lakota, Larimore, Mandan, Bismark, Jamestown, Valley City and Wahpeton, N. D., and Breckenridge, Minn.

## THREE CONCERTS FOR ST. CECILIA.

The St. Cecilia Club, Victor Harris, conductor, is to give three concerts during the season, the first of which will take place in the ballroom of the Hotel Waldorf-Astoria on Wednesday evening, December 17. The club chorus will as usual produce for the first time a number of works specially composed for it. John Barnes Wells, tenor, will be the assisting artist at the first concert.

## NEW CLASS FOR SCHMITZ.

E. Robert Schmitz, the French pianist, who has finished conducting a special class in the study of French piano music at the American Institute of Applied Music, Kate Chittenden, dean, is now conducting a similar class at Mrs. Seymour's School, New York. Mr. Schmitz has also become the New York correspondent for this paper's Paris namesake, Le Courrier Musical. Among Mr. Schmitz's engagements for the winter are two with the Boston Symphony Orchestra. He will be soloist in the first performance of the new concertino for piano and orchestra by John Alden Carpenter, and on his second appearance will play the piano part of César Franck's "Les Djinns."

## MORE DATES FOR ARTHUR HADLEY.

Arthur Hadley, cellist, played at Simsbury, Conn., on November 16. Forthcoming engagements booked for him include engagements at Philadelphia, December 2; Tarrytown-on-the-Hudson, December 4, and New York City, December 6.

## BISPHAM LECTURING FOR SCHOLA CANTORUM.

A feature of the work of the Schola Cantorum this winter is a series of technical lectures given for the chorus on Wednesday evening by David Bispham, who will speak on such subjects as resonance, enunciation, phrasing, delivery, legato singing, etc. This course and the subscription series of six lecture-musicales by noted

(Continued on page 16.)



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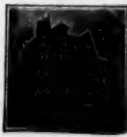
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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, NOVEMBER 20, 1919 No. 3067

"Though an angel should write, still 'tis devils must print."—Thomas Moore.

Buenos Ayres is to have Wagner in Italian at the Teatro Colosseo next summer.

Schneevoight is reengaged for the Kurhaus concerts at Scheveningen next summer.

The opera house at Marseilles, France, was destroyed by fire on November 13.

With this season, Arthur Nikisch completes a quarter of a century of service as conductor of the Berlin Philharmonic concerts.

It is among the possibilities that Igor Stravinsky, the composer, may give several piano recitals in London and Paris during the present season.

Musicians should put up their prices. Everyone else is doing it and there is no reason for the musicians to hold back. Up with the prices!

Paris cafés are playing German music, and in London "Parsifal" was given a fortnight ago at the Beecham Covent Garden season of opera. Of course the performance was in English and only English artists took part.

On Sunday, October 28, the Chopin Society of Paris, with appropriate ceremonies, unveiled a marble tablet which it had caused to be placed upon the wall of the house in the Square d'Orleans (rue Taitbout), where Chopin lived from 1842 to 1849.

Reports disseminated from Baltimore to the effect that the Oratorio Society of that city is "practically dissolved" are denied by its conductor, Joseph Pache, who says that he will issue an announcement shortly regarding the season's plans of his organization.

Two leading young American artists, Eddy Brown, violinist, and John Powell, pianist, will unite to give two sonata recitals in Aeolian Hall. The first one takes place on the evening of December 18, when they will play a Mozart sonata, the Brahms D minor sonata and the Kreisler sonata.

On October 16 the great Cathedral of the Sacred Heart, on top of Montmartre in Paris, which has taken years in the building, was dedicated. It is a beautiful structure in Byzantine style and, seen in the red mists of a fall morning, crowns the famous hill of Paris like a fairy palace. No less than nine cardinals and 103 priests were present at the dedicatory exercises, not to mention minor church of-

ficials, and an audience that crowded the huge structure to the door. Music played an important part in the exercises which included the consecration of the organ. The 150th Psalm was used in this part of the ceremony. C. M. Widor presided at the organ.

Via cabled news to the New York American (November 10) comes the information that "the fall of Ignace Paderewski as Premier of Poland is reported to be imminent. The Peace Conference has been notified that he will be replaced at conference meetings by Stanislaw Patek, 'illness' being given as the cause."

There is a musical organization out in Ohio which has "safety first" for its motto. It has invited artists to appear before its committee for choosing soloists to sing or play a trial. If the artist pleases the committee, he is engaged; if not, he is out his expenses to and from Ohio. It is a new and splendid scheme—for the club. Have you been invited yet?

Symphonic matters are progressing in the Northwest. The Seattle Orchestra opened its season November 7 and Portland's orchestra gave its initial concert November 12. The former has seventy players (John Spargur, conductor) and the latter sixty (Carl Denton, conductor). Seattle's symphony was Beethoven's seventh and Portland's was Schumann's first.

Scarcely arrived in Europe, Georgio Polacco found a position worthy of him in his appointment as artistic director of the entire Italian repertory at the new Theatre-Lyrique in Paris, whose season was opened late in October. News of the engagement of Edith Mason-Polacco at the same theater for twenty-five guest appearances has already been published in the MUSICAL COURIER.

Program books well arranged and well edited are the rule now with the symphony orchestras of this country, but the Minneapolis programs have a feature which specially commends itself to us. In each one there are printed the advance programs of the four or five concerts next to follow and in addition there is a short and interesting biographical sketch of each soloist who is to appear.

Evidently Eugen d'Albert did not care for the way his new opera, "The Bull of Olivera," was presented at the State Opera in Berlin, for he wrote the following letter to the publishers of the Berlin Zeitung am Mittag: "Sir: After the first act of my opera I fled from the house. I could not possibly countenance such an awful misrepresentation of my work. Please publish these lines."

London has its first musical Lord Mayor, Sir Edward Cooper. He is said to be a musician of no mean attainments—although whether his favorite instrument be the Jews harp, the comb, or the second trombone is not stated—and he has been chairman of the Royal Academy of Music, Master of the Musicians Company, and a member of the executive committee of the British Music Society.

According to a special news dispatch in the dailies from Brazil, the United States is threatened with invasion by another youthful prodigy, Maria Antonio de Castro, nine years old. The dispatch also very courteously says that Maria Antonio is giving the United States the chance to develop her talent because she is confident that it can do so to better advantage (hers) than Europe. Three soft cheers for Maria Antonio, and, incidentally, for the good old U. S. A.

Young E. Allison, the well known Kentucky journalist, editor of the Insurance Field, deserves a great deal of credit for the energy which he has brought to the defence of Stephen Collins Foster against the charge of plagiarism in the matter of the melody of the "Swanee River," a charge made by Henry Watterson, on the authority of Will Hays, in the memoirs of his life which the former is now publishing. Mr. Allison's latest contribution to the Foster literature was in the form of a paper read by him before the Filson Club, an organization of Louisville, Ky., which was founded in 1884 for the purpose of collecting Kentucky's history and encouraging a study of it. Mr. Allison's paper, delivered on November 3, is a very valuable addition to our knowledge of the composer. It attracted a

larger gathering than the club rooms had seen in a long time, and was declared to be one of the best papers presented before the club in many years. Mr. Allison will give his manuscript final revision and then have it issued in permanent form.

East is East and West is West, and never the twin shall meet, applies especially to the music critics of the two sections.

At the Thursday evening performance of its recent Pittsburgh week, the San Carlo Opera Company had the largest audience ever known in the history of the city at the two-dollar scale of prices. There was about \$3,000 in the house. The management had to call the police department reserves to hold the crowd and to keep them from blocking the street, which they did, however, for a period of thirty minutes. The opera was "La Forza del Destino."

From the beginning of the season early in October up to and including December 28, Carnegie Hall has forty-three orchestral concerts on its schedule. This represents a little bit less than half the season, and there are numerous other orchestra concerts at Aeolian Hall, the Hippodrome, and the Metropolitan. It is a shame that a generous portion of these cannot be transferred to cities which have no orchestral concerts for certainly there are enough and to spare as far as New York is concerned.

The Berkshire Quartet has indeed been fortunate in securing the services of so experienced a violinist as Emile Ferir. Mr. Ferir, although Belgian by birth, has long been an American citizen, and has done splendid service at the first viola desk of the Boston Symphony Orchestra and the Philadelphia Orchestra. It is good, indeed, to have an opportunity to hear him more intimately and to learn more of his real ability as a soloist, which his work with the Berkshire Quartet will enable him to demonstrate.

Marion Green, American baritone, has just arrived here from London and will help to swell the list of our native singers who are appearing this season in leading roles. Although trained originally for grand opera, Mr. Green, made his great hit in the English capital as the title interpreter of Messager's new light opera, "Monsieur Beaucaire," and owing to his pronounced personal success that work ran there over one year. It will open shortly at the New Amsterdam Theater, with Mr. Green in the title role.

It was not a slip of the pen, but simply one of those unexplained slips of a cog in the writer's brain that made the MUSICAL COURIER state recently, under the picture of W. A. Clark, Jr., chief guarantor of the new Los Angeles Philharmonic Orchestra, that Adolf Tandler was the conductor of that organization. Mr. Tandler leads the Los Angeles Symphony Orchestra and the conductor of the new orchestra is Walter Henry Rothwell, whose brilliant success at the opening concert is described on another page of this issue.

Nero fiddled as Rome burned, and now that a number of valuable violins have unexpectedly been discovered in the estate of the late Theodore P. Shonts, former president of Interborough Railway Company, it may be that that august official indulged in similar exercise while his property was rushing on to financial destruction, as the report goes, owing to the kind heartedness of good Mayor Hylan who refuses to allow his poor New Yorkers to pay more than the old fashioned nickel for a ride. Mr. Shonts' collection included a Stradivarius, an Amati and a good Stainer, besides a number of less value.

When King Albert and Queen Elizabeth went to Cincinnati of course they heard the orchestra which is presided over by their friend and countryman, Eugene Ysaye, of whom Her Majesty had been a pupil. She is an accomplished musician and many times at the Brussels Palace has played duets with Ysaye. The concert given for them at Music Hall, Cincinnati was a most brilliant event. The royal pair with their retinue were delighted with the program and expressed themselves as truly surprised at the magnitude of the orchestra in numbers and in artistic excellence. The Queen during the few hours following the concert and before the special train departed from the city again and again mentioned her delight at the orchestra's work



and through the Mayor congratulated the city on having so fine an organization and a conductor like Ysaye.

Evidently all chapters of the American Legion do not feel alike in regard to Fritz Kreisler. Although his Louisville concert was cancelled on account of opposition from the legion, it is announced that the New York branch has invited him to play at a concert to be given under the auspices of the legion on December 28, and that he will do so, appearing on the same program with John McCormack. The invitation was extended through General Robert Alexander.

Joseph Fuerstman, the Newark manager, has a splendid idea for the encouragement of young pianists. In connection with his Famous Artists' Series in Newark this season, which includes the appearance of several of the foremost concert artists now in America, he has instituted a contest for young pianists, residents either of New York or New Jersey, and the one selected as most worthy, after a series of three elimination trials, one of which will be judged by Ganz and another by Rachmaninoff, will be given a recital in Newark under the Fuerstman management. This is an idea that managers in other parts of the country might adopt to their advantage and credit.

In the passing of Colonel Higginson, of Boston, America loses a notable citizen and one who set a shining example in many ways. Musically he always will remain in sweet memory for his great cultural work, the founding and support of the Boston Symphony Orchestra. It is a pity that the passions of war affected the well being of the splendid organization for a short time, but at least Colonel Higginson lived to see it weather the storm and emerge triumphant from a situation that seemed to threaten nothing less than ruin. Would that we had more rich music lovers like the high-minded and generous Colonel Higginson to help ease the way of those bulwarks of culture and civilization, our symphony orchestras.

There is nothing pretentious about the little operettas which the French Company at the Theatre Parisien are producing regularly as a part of their bills, but if those to come are up to the standard of the opening one, "Chonchette," presented when the theater opened its doors for the first time on Wednesday, November 19, and if the company keeps up to the high standard which it set for itself in this little work—as it most assuredly will—a new, original and delightful source of amusement is offered New Yorkers. One admires particularly the versatility of the French artists who play in straight comedy in the first part of the evening and then metamorphose themselves into singing comedians for the afterpiece.

### A POOR EXAMPLE

The Community Music League, Inc., sent out with the latest issue of its paper, Community Music Service, a professional copy of what it called "a great national thanksgiving song." Here is the first verse of the "great" song:

How dear to the heart are the scenes of Thanksgiving,

Of childhood and youth and the years passing through;

The fields and the meadow, the orchard and garden,  
With all those good things that the appetite knew;  
That Thanksgiving table, that turkey upon it,  
The cranberry sauce and the pumpkin pies sweet;  
The hand of dear father, the carving knife by it,  
Relations and friends always there for this treat.

Refrain.

That lovely roast turkey, that sweet juicy turkey,  
That Thanksgiving turkey with dressing complete.

And here is the last verse which is for Armistice day only:

Our Nation arose and with Army and Navy  
Hast'ned over seas with its legions so strong  
And there joined its forces with the Allied Nations  
To conquer those countries determined to wrong  
The peaceful about them in town and in country,  
Who mind their own duties, as folks ought to do,  
Now vic'tries and glory and freedom's proud banner

Is thankfully praised in all these countries too.

It will be noticed that the words were written to fit the melody of "The Old Oaken Bucket," but a new tune has been written for it by "composers" who shall remain nameless, for their work is about as trivial and commonplace as it is possible to be.

### CHANCE FOR AMERICAN COMPOSERS

Artur Bodanzky has made public a partial list of those who have been invited to become members of the committee which will sit in judgment of the orchestral compositions submitted to him and which are to be played by the New Symphony Orchestra during six rehearsal periods in April, 1920. The names announced follow: Franz Kneisel, Reuben Goldmark, Ernest Bloch, H. E. Krehbiel, W. J. Henderson, Max Smith, Richard Aldrich, James Gibbon Hunker, Maurice Halperson, John H. Raftery, Paul Morris, Lawrence Gilman, Josef Stransky, Walter Damrosch, Harold Bauer, Leonard Lieblich, Fritz Kreisler, Henry Hadley, Daniel Gregory Mason, Henry T. Finck, H. O. Osgood, Walter Kramer, Herbert Peiser, Serge Rachmaninoff, Edward Ziegler, Otto Weil, Albert Wolff, Robert Moranzoni, A. L. Schmoeger, F. W. Riesberg, Gennaro Pappi, Adolpho Betti, Sigmund Spaeth, Charles D. Isaacson, Sylvester Rawlings, Percival Monger, Kurt Schindler, Josef Hofmann, Francis Macmillen, Jacques Thibaud, Frank Damrosch, David Mannes and Oscar Sonneck.

This committee is part of an original scheme by which Mr. Bodanzky expects to give a hearing to the best of the compositions brought to his notice. With the provision that a score must meet with the approval of a majority of the above mentioned committee, Mr. Bodanzky agrees, as far as the necessary consideration of standard and accepted compositions will permit, to include as many as possible of the works so selected in his programs for 1920-21.

The scores which composers wish to submit must be sent by registered mail to the manager of the New Symphony Orchestra, 25 West Forty-second street, New York City, who will forward to the owner a receipt. The scores must not contain any writing, marking or other insignia by which it would be possible for a member of the committee to identify them. Even the title must be confined to a simple statement of the nature of the composition, for example: "symphonic poem" or "scherzo."

### OPENING OF CHICAGO OPERA SEASON

(Continued from page 6.)

It takes a Raisa for the role of Basiliola. She won, with the composer-conductor, first honors of the evening. The role is stupendous in its demand on the vocal cords. Written extremely high for the voice, Miss Raisa encompassed all the difficulties with the greatest ease. Her stentorian voice dominated over the orchestra even in climaxes which succeed repeatedly one another, testing the full vocal faculties of the singer, but Miss Raisa never flinched. She sang gloriously all through the opera, pouring out her golden tones with as great volubility at the close of the evening as she did at the beginning—a remarkable feat indeed when one is acquainted with the score. Dressed gorgeously, she made an alluring and seductive Basiliola, and histrionically she did admirable things. If the role of Basiliola demands a powerful voice, the same is true of the role of Marco, given to the tenor Dolci, one of the most popular tenors who has graced the Auditorium stage, an excellent musician who found the part of Marco Gratico a little too heavy for him, as it requires a Tamagno to sustain the burden placed on the tenor by Montemezzi. That Dolci did as well as he did by the role is indeed a great credit to him, and it may be stated that no tenor of the day heard by this writer could have done better than he did, yet truly his voice sounded too light, as it is a lyric organ of great beauty, while a robust tenor voice would make the role stand out in better light.

Sergio Gratico was capably represented in the hands of Giacomo Rimini. He made the part live in the minds of the public, and vocally Mr. Rimini had seldom been heard to such advantage. His voice since last year has taken on much volume and he made the role stand out big in the episodes in which he figured.

Especially words of praise are due the work of Virgilio Lazzari as the Monk, although the part is not a big one. It was so effectively done as to make a great impression on the hearers, and the same may well be said of Orso Faledro, given to Vittorio Arimondi, who as ever made his presence felt. The other roles are so small as to necessitate no comment, yet they were entrusted to many popular singers of the company, including Constantin Nicolay, Vittorio Trevisan, Desire Defrere and Emma Noe.

Italo Montemezzi, contrary to the general rule of composers being poor conductors, is quite efficient with the stick, and he made a stunning picture in the orchestral pit, conducting with great authority, elasticity and decision. After each episode, as well as after the prologue, he and the principal artists were recalled many times before the curtain.

Words of praise are due the chorus and orchestra, who were excellent, and they too should receive more attention from the reviewer, but space forbids giving them their due outside of stating once more that they were up to the high standard demanded from this opera company.

The only black spot in the opera was the scenery arranged by Norman-Bel Geddes. Even with a stretch of imagination it was impossible to understand what Mr. Geddes devised as the arsenal, for instance. That scene, already difficult to understand for those who do not comprehend Italian, was made even more so by the picture presented by Mr. Geddes. Other scenes likewise

were blurred in the minds of the people, due to scenic effects which hardly were in accord with the book. The launching of the ship was the best effect of the evening, but retrieved only in part the bad impression produced by previous scenes. The stage management, however, was not at fault and under prevailing conditions did itself proud.

"MADAME BUTTERFLY," NOVEMBER 19.

Tamaki Miura reappeared on the scene of her former triumphs in an opera in which today she has no peer—that of Puccini's heroine, Madame Butterfly. Mme. Miura was in glorious voice and, as usual, thrilled the large audience with her masterly portrayal of the role. The star was well supported by a cast including Forrest Lamont as Pinkerton, George Baklanoff as the Consul, and Irene Pavloska as Suzuki. They were excellent in their respective roles; likewise in smaller roles, Trevisan, Nicolay and Defrere. Louis Hasselmanns conducted.

### Maguenat Arrives

Alfred Maguenat, one of the leading French baritones of the Chicago Opera Association dropped in at the MUSICAL COURIER office for a moment, looking fresh and happy after his long delayed voyage from Paris, a delay not caused by a strike in France, but by the longshoremen's strike in New York. Since Mr. Maguenat finished last season with the Chicago Opera, he has sung in the Covent Garden, London, season, appearing in the leading baritone roles, both in French and Italian, and making a special hit with his creation of Romano, the mule driver, in Ravel's "L'Heure Espagnole." After Covent Garden he went to his home in Paris and appeared several times as guest at the Opéra-Comique, singing the role of Scarpia in "Tosca" for the first time in French. Mr. Maguenat, this season, will sing his regular repertory with the Chicago organization, and in addition, the part in the little Ravel opera, in which he made such a success in London. In the spring of 1920 he will go to Monte Carlo to take the leading baritone role in "Satan," the new opera by Raoul Gunsbourg, director of the opera at Monte Carlo, whose "Vieille Aigle" was done by the Chicago Opera Association in the season of 1918-19.

### Nelson Coffin Chosen as New

#### Worcester Festival Conductor

Dr. Arthur Mees, having resigned as conductor of the Worcester (Mass.) Music Festivals, in order to devote all his time to New York activities, it has been announced that Nelson Coffin has been engaged as the new conductor. Mr. Coffin is also the newly elected conductor of the Mendelssohn Glee Club of New York, besides the director of the Keene (N. H.) and Fitchburg (Mass.) Music Festivals. It is understood, however, that Dr. Mees will retain the conductorship of the Bridgeport (Conn.) Oratorio Society, which has been referred to as the leading body of choral singers in this country.

It is interesting to note that the festival association sent three of its directors to New York in order to prevail upon Dr. Mees to continue his work with the festival, and it was after his final decision to give up the directorship that Mr. Coffin was approached—incidentally at the suggestion of Dr. Mees.

### The Metropolitan Revives Rossini Work

Friday evening, December 5, is the date set for the revival of a Rossini opera practically unknown in this country, "L'Italiana in Algeri." It is a buffo opera and the leading part, which calls for that almost unknown variety of singer, a coloratura alto, will be sung by Gabriella Besanzoni. The others in the cast are: Marie Sundelius, Elvira; Kathleen Howard, Zulma; Charles Hackett, Lindoro; Giuseppe De Luca, Taddeo; Adamo Didur, Mustafa, and Millo Picco, Haly. Papi will direct.

### Kreisler Concert Canceled

A dispatch from Louisville, Ky., dated November 18, stated that Kreisler's concert scheduled for that city on November 20 had been called off by the Louisville Fine Arts League, at the request of the local chapter of the American Legion.

The Legion officers said their action was based on a resolution adopted by the national convention in Minneapolis which condemned all efforts to generate sympathy for Germany and her allies through operas, plays, performers and artists of enemy countries.

### Giuseppe De Luca En Route to New York

Giuseppe De Luca, baritone of the Metropolitan Opera Company, who had been obliged to remain in Italy much longer than he intended in order to recuperate from a severe attack of sciatica, will reach New York, Saturday, November 22, on the French liner Savoie. Mr. De Luca's unfortunate illness caused him to miss the entire fall tour of the Metropolitan Opera Quartet, besides some appearances scheduled for him the first week of the season.

### National Association of Organists Hold Dinner

The National Association of Organists held its first informal get together dinner on November 12, at the Aloha restaurant, meeting at 7 p. m. Following the dinner, Frederick Schlieder, the president, greeted the guests in a lively talk. Other speakers were Reginald McAll and S. T. Gruenstein.

### Laurence Leonard Arrives in New York

Laurence Leonard, who has been thrilling London audiences with his fine voice, has arrived in New York for a short stay, in order to study with Clara Novello Davies. It is hoped that Mr. Leonard may be persuaded to remain here.



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### THE MUSICAL NEWS IN BRIEF

(Continued from page 12.)

composers and musicians are planned as part of the educational work which is one of the aims of the organization.

**DOLORES' PHILADELPHIA RECITAL, NOVEMBER 26.**

During the 1919-20 season Minna Dolores will devote much space on her programs to Russian songs and Jewish melodies, an innovation which met with much success last year. Her rendition of such numbers has created favorable comment from Wassili Leps, conductor of the Leps Symphony Orchestra; J. W. F. Leman, conductor of the Steel Pier Orchestra, Atlantic City, N. J.; John Philip Sousa, Walter Pfeiffer and others. In addition to two appearances in New York for the petite lyric soprano, several dates have been booked in Pennsylvania and the middle west, while her regular Philadelphia recital takes place in Witherspoon Hall, Wednesday evening, November 26.

**ZERFFI PUPIL HEARD IN RECITAL.**

How remarkably effective the principle of "Voice Production Without Interference" is as taught by William A. C. Zerffi, was demonstrated when Emilie Spalding, a young contralto, gave a recital at the home of Mrs. Bernard Goldsmith on Sunday evening, November 16. With freely produced tones of a range covering over two octaves of a voice of rich and sympathetic quality, Miss Spalding was able to give her songs most effective interpretation. Great surprise was expressed when it became known that Miss Spalding has studied hardly more than a year, her work having been entirely under Mr. Zerffi's direction. The program contained numbers by Ponchielli, Campana, Coombs, Rogers, Hamblen, Speaks, Kramer, Forsyth and Verdi. Mr. Zerffi was at the piano.

**JOSEPH BONNET TO PLAY TWO CONCERTOS.**

Joseph Bonnet, the distinguished French organist, was to begin his American tour of organ concerts the early part of this month. Mr. Bonnet has tendered his services to the City of New York, and the Mayor's Committee, through the Hon. Philip Berolzheimer, City Chamberlain, has accepted his offer and is arranging for him to appear with full orchestra in the College of the City of New York shortly after his arrival. Mr. Bonnet will play two concertos with orchestra besides a group of solo numbers. The organist is a member of the Mayor's Committee.

Immediately afterwards, Mr. Bonnet will begin his transcontinental tour of organ concerts which will be an extensive one and cover the entire country and Canada. The tour will be under the direction of Herbert E. Hyde, of Chicago, who has made many bookings. Dr. William C. Carl, who managed the previous tour, has been obliged to discontinue on account of his own increased professional duties.

Mr. Bonnet has spent the summer at Guethary, France, near Biarritz, and besides preparing for the coming tour, has enjoyed a delightful holiday, incidentally becoming an expert swimmer. His many friends will welcome his return to the concert field here.

**VICTORIA BOSHKO'S RECITAL, DECEMBER 6.**

Victoria Boshko, pianist, will be heard in an interesting program at Aeolian Hall on Saturday evening, December 6.

**DICIE HOWELL'S POPULARITY PROVEN.**

Dicie Howell, who made a successful debut at Aeolian Hall, New York, on November 5, has been engaged by several managers who were present at this event. She will appear in recital on December 8 in Pelham Manor, N. Y., and on December 9, in Bridgeport, Conn., she is scheduled to sing the soprano part in Verdi's "Requiem." The following day she will be the soloist with the National Art Society in New York. Another Connecticut appearance will be a recital in New Haven on December 20. Among her early 1920 engagements is her appearance on January 20, in Lowell, Mass., with the Lowell Choral Society, when she will sing the soprano part in Coleridge-Taylor's "Hiawatha's Departure."

**LITA PERPALL CONDUCTS CHORUS.**

Lita Perpall has been entrusted with the direction of the People's Singing Class of the People's Choral Union. The class is for instruction of the people of Brooklyn and vicinity interested in the art of sight singing. Miss Perpall, an accomplished musician, with a very attractive personality, has been particularly successful and effective in conducting small choruses. This chorus and class in sight singing is open to every one, no previous training in music being necessary and no voice trial required. Nominal dues of ten cents a week are required to cover expenses. The chorus meets each Tuesday evening at 8:15 in the auditorium of Public School No. 15, on the corner of State street and Third avenue, near Flatbush avenue.

**RAISA SIGNS AGAIN WITH JULES DAIBER.**

Rosa Raisa, the dramatic soprano, has just signed a three years' contract with her manager, Jules Daiber, which will take effect at the expiration of her present contract next spring. Mme. Raisa is to appear exclusively under Mr. Daiber's management for concerts, recitals, spring festivals, etc., and her tour to the Pacific Coast in the spring of 1920 is now being booked, comprising twenty-five concerts. Mme. Raisa, who is to appear with Giacomo Rimini, the Italian baritone, in joint recital, is also being booked for her concert tour in the autumn of 1920.

**MORGAN KINGSTON A BUSY ARTIST.**

Morgan Kingston, the English tenor, after a strenuous season at Ravinia Park, Chicago, and on tour with the Grand Opera Quartet in the month of October for a series of twelve concerts as far west as Lincoln, Neb., makes his first appearance in "Il Trovatore" at the Metropolitan. He will appear as guest soloist for the New York Haarlem Philharmonic Society at the Waldorf-Astoria on Thursday morning, December 18, and the following week will

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**FRIDA STJERNA****"An artist who makes every note tell."—New York Globe****ASCHENFELDER QUARTET HEARD.**

The reorganized Aschenfelder Quartet made its first appearance of the season, November 15, at Choral Hall, in East Fifty-sixth street, New York. The quartet is composed of Ida Dalcher and Florence Hebron, sopranos; Irving Harris and John Saxe, tenor and baritone. All are artist-pupils of Mr. Aschenfelder. The voices are excellently trained and blend well in a fine ensemble.

**MARTINELLI'S WHIRLWIND RECITAL TOUR.**

Singing five times in six days in different cities, with attendant traveling, was a recent remarkable feat of Giovanni Martinelli in a whirlwind recital tour. The tenor sang on Saturday in Pittsburgh, Monday in Syracuse, Tuesday in Philadelphia, Wednesday in Brockton, and Friday in Toronto.

**Clara Novello-Davies and Her Son Prominent**

One of the most spectacular incidents during the Prince of Wales' visit to New York was the group of twenty-five girls who sang "God Bless the Prince of Wales" as the royal guest stepped ashore.

Clara Novello-Davies, a Welsh woman, who had the honor of presenting this happy greeting, is the distinguished exponent of "How to Sing." She is an authority on breath control and maintains that everyone can sing if they know how to breathe correctly. Clara Novello-Davies has presented her singers before three Princes of Wales, the late King Edward, King George, and now before the present Prince, and she wears a brooch of rubies and diamonds given her by the late Queen Victoria.

Mme. Novello-Davies, besides being an authority on voice liberation, is the mother of the distinguished young composer who wrote "Keep the Home Fires Burning" but who has written the music for many successful musical comedies. His latest work, "Who's Hoover," now running at the Adelphi Theater, London, is likely to continue a year or more, tickets for which are unobtainable until January 1920. Ivor Novello holds a commission in the British Royal Air Force, and has been engaged to take the leading part in "Kismet" for the film.

**Christmas Carols Revived**

The National Bureau for the Advancement of Music, C. M. Tremaine, director, has just issued a most attractive booklet entitled "Christmas Caroling Being Revived," which will be sent to anyone interested upon request. The booklet describes the charming custom as carried out in the England of former days, traces its recent revival in this country, and gives full information as to the organization of caroling groups, for the guidance of musical societies, women's clubs, churches, schools, and individual music teachers who may wish to identify themselves with this movement for beautifying local community life and effectively spreading the Yuletide message. Christmas Eve caroling through residential streets has already been initiated in many cities, large and small, all over the country, and many more will adopt the plan this year. The custom is a most commendable one, tending, as it does, to keep alive a tradition of great beauty, and at the same time to spread still more widely the good influence of music in the hearts of all the people.

The booklet is very attractive in appearance and concise in its subject matter. The director of the bureau, whose address is 105 West Fortieth street, New York City, will be glad to send it to anyone interested.

**Claussen Decorated by Swedish King**

Word has been received by Julia Claussen's managers that she was recently decorated by the King of Sweden. The prima donna received the decoration of Literis et Artibus after one of her operatic performances. Mme. Claussen will return to America about the first of December to fill concert engagements which have been booked for her in this country. Her operatic and concert work throughout Norway, Sweden and Denmark since April 1 has been of unusual brilliancy.

**OBITUARY****Florencio Constantino**

Florencio Constantino, the tenor, died in Mexico City on Wednesday, November 19. His friends knew that he had been suffering for several months from an acute mental disorder which is said to have come on suddenly during a concert which he was giving in Mexico City, and that the end was near.

Constantino, who is said to have been about forty-five years old, was born at Balboa, Spain, and began his career as a machinist on a steamship line between Spain and South America. It was discovered that he had a voice, and after short preparation he went on the operatic stage, singing first in Spain, Italy and South America. He became extensively known in America, first through his connection with Henry Russell's old San Carlo Opera Company, with which he toured the country as co-star with the late Lillian Nordica and Alice Nielsen, and later was a member of Oscar Hammerstein's company at the Manhattan Theater, and of the Boston Opera Company under Russell's management. He also appeared as guest with the Metropolitan Opera Company.

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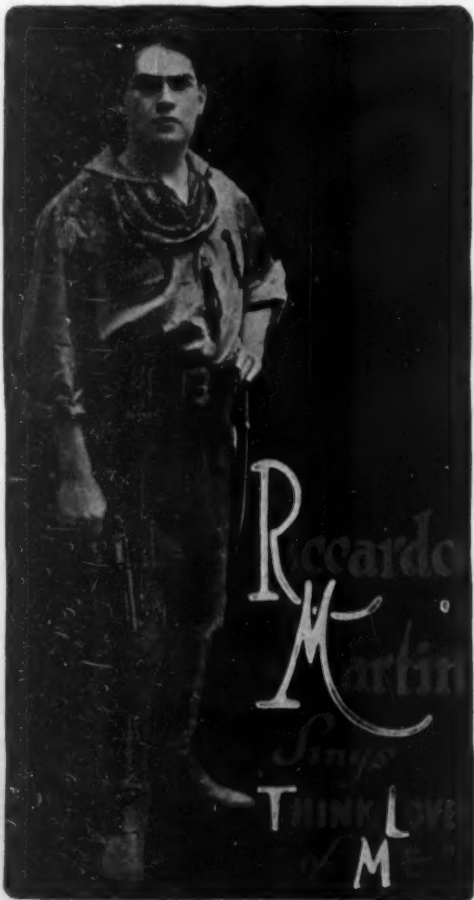
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## NEW YORK CONCERTS

(Continued from page 11.)

and musicianship. One was impressed with the fact that his absence from the concert stage seems not to have affected his technical equipment or detracted from the recognized qualities of his playing when last heard here. He disclosed a good tone, proper rhythm and enough warmth in the more emotional passages to make his work satisfying and of value to those who heard him. There was much applause after each number. The program offered follows: Preamble from partita in G, Bach; ballad, op. 10, No. 4, Brahms; impromptu, op. 90, No. 4, Schubert; fantasia quasi sonata (apres une lecture du Dante), Liszt; ballad, op. 65, No. 5, Grieg; "Reflects dans l'eau," Debussy; etude, op. 10, No. 10, and polonaise, op. 40, No. 2, Chopin; prelude, chorale and fugue, César Franck; "Sioux Flute Serenade," Charles S. Skilton; "The Dancing Marionette," Harold Henry, and "Caprice Espagnole," Moszkowski.

## NOVEMBER 8

### St. Erik Society—May Peterson, Ljungkvist, Tollefsen Trio, Soloists

The St. Erik Society for advancement of Swedish art, music and literature gave a concert of Swedish music on Saturday evening, November 8, in Aeolian Hall, which attracted a large contingent of Swedish music lovers. The participating artists were May Peterson, soprano of the Metropolitan Opera Company; Samuel Ljungkvist, formerly tenor of the Royal Opera of Sweden, and the Tollefsen Trio, consisting of Carl H. Tollefsen, violin; Augusta Tollefsen, piano, and Michel Penha, cello.

Miss Peterson, whose sterling art has brought her to the forefront among concert singers, won the audience by her finished singing of Nordqvist's "The Song of Destiny" and "Speak, Beloved, Speak," "Would That I Were Soaring" (Sjögren), "See, Thou Didst Come" (Alfvén), "Star Eye" (Stenhammar), "Visa" (Lambert), "From Heaven's Dome Above Us" (Swedish folk song), and "A Rosebud for Thee I've Broken" (Sjögren). This favorite artist stirred her audience to tremendous enthusiasm and made one regret that the management had not planned a longer list of vocal numbers for her.

Mr. Ljungkvist also scored a big success. His beautiful voice was heard in "Junker Nils" (Hallen), "Cradle Song" (Bedinger), "The Song of the Fiddler" (Widén), "At the Last Moment" (Sjögren), "Wings of the Night" (Rangström), "The Forest Sleeps" and "The Flag of Sweden," by Alfvén. His rendition of each number won hearty approval, and the applause which followed was sufficient evidence that his singing had reached the hearts of all.

Augusta Tollefsen played charmingly Fantasia, op. 11, No. 3 (Stenhammar), and "Eroica," op. 16, No. 1, by Sjögren. Carl H. Tollefsen rendered as violin solos andante sostenuto (Sjögren), and gavotte and musette, by Tor Aulin. The Tollefsen Trio gave a fine performance of trio, op. 1, in E flat, by Berwald.

### New York Symphony Concert for Children

The first concert for children of the season by the New York Symphony Orchestra, Walter Damrosch, conductor, was given before a large audience in Aeolian Hall on Saturday morning, November 8. The works rendered were such as to readily find appreciation from those who will become our future music lovers and connoisseurs, and consisted of the "Oberon" overture (Weber), "Arabian Love Song," from "Algerian Scenes" (Saint-Saëns), larghetto from symphony, No. 2, in D (Beethoven), "Dance of the Sylphs" (Berlioz), and the overture to "William Tell," Rossini. Conductor Damrosch preceded each of these numbers with an explanatory talk, thereby aiding the many interested children in the understanding, appreciation and enjoyment of the concert. The program was selected particularly to illustrate the stringed instruments of the orchestra.

### George Baklanoff, Baritone

George Baklanoff, baritone of the Chicago Opera, gave his first New York recital at Carnegie Hall on Saturday evening, November 8. Mr. Baklanoff was handicapped by a bad cold which caused huskiness and made his control of the upper part of his voice uncertain, but his dramatic ability, which stands him in such good stead on the operatic stage, came to his rescue and enabled him to give an intensely interesting interpretation of whatever he sang. Handicapped by vocal difficulties arising from his cold, he was less at home in the straight singing required in the first group by Gretry, Gaveaux, Berlioz and Mozart than in the Schumann group—sung in French—which followed, wherein his interpretation of the familiar "Two Grenadiers" was particularly moving. When the final group of his program came—four Rachmaninoff songs, sung in Russian—he had, to a considerable extent, overcome the indisposition which bothered him, and gave his best work of the evening, the brilliant "Floods of Springs," which concluded the recital, being perhaps the best number on the whole program. There was an audience which filled the hall and was very generous in its expression of pleasure over all that Mr. Baklanoff did.

### The Beethoven Society—Maazel, Diemer and Longtin, Soloists

The Beethoven Society held the first musicale of its sixth season in the grand ballroom of the Hotel Plaza on Saturday afternoon, November 8, with Aida Tanini-Tagliavia, the gracious president, presiding. A large number of new members were received into the society, following which Marvin Maazel, pianist; Elsa Diemer, soprano, and Teles Longtin, tenor, with Harold Osborn-Smith as accompanist, presented a program of decided interest. Mr. Maazel, a serious young musician whose New York appearances have won for him much recognition, played two groups of numbers, the first containing Rachmaninoff's G minor prelude, the Chopin F sharp minor impromptu and B flat minor scherzo. In the second were found Mendelssohn's "Spinning Song," a "Legende," by

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his teacher, Godowsky, and "La Campanella," Paganini-Liszt, following which two encores were demanded.

Miss Diemer pleased with French songs by Paladilhe, Chausson and Thome, a "Gioconda" aria, and "Night and the Curtains Drawn," Ferrata; "Summer Glow," Lane, and "Dawn," Curran. She also sang two duets with Mr. Longtin—"O that We Two Were Maying," Nevin, and "Now Art Thou Mine Own," Hildach.

An aria from "Louise" was Mr. Longtin's first number, and he was also heard in songs by Haile, Hamblen, Lohr, Hue, Watts and Harris, singing with good quality of tone and clear enunciation.

#### NOVEMBER 9

##### John McCormack, Tenor

About six thousand people helped John McCormack celebrate the tenth anniversary of his coming to America and his one hundredth concert in New York at the Hippodrome on Sunday evening, November 9. Incidentally it was his first concert in the metropolis this season, but it will be followed, as usual, by several other appearances during the winter.

Whether the circumstances surrounding the occasion stirred him more deeply than ever, or whether the writer only imagined that he had never heard him in better voice, the fact still remains that there is only one McCormack and the huge audience realized it very noticeably. When he appeared for his first group, consisting of "Come de ti vedro," Handel, and "Mio caro bene," by the same composer, the house thundered with applause, which increased to such an extent after his singing of these numbers that he was obliged to respond with Handel's "Where'er You Walk." In all three there was that great tonal beauty and elegance of style that instantly impressed the audience.

In the second group those who prefer the more modern compositions were given opportunity to revel in the beauties of such songs as "The Red Rose Whispers of Passion" (new), by Arthur Foote; "The Birthday," Arthur Whiting; "The Sensitive Plant," Charles Marshall, and "O, Like a Queen's Her Happy Tread," Peel. Into these he brought intensity of feeling, and the clarity of his diction made his renditions all the more enjoyable. His encores after this group were "Little Mother o' Mine"—beautifully interpreted—"Thank God for a Garden," Teresa Del Riego, and "The Americans Come!" Fay Foster. Let it be said right here that Mr. McCormack's version of the popular song was so full of details that had not been brought out by previous singers that it seemed quite new in its stirring character.

A McCormack concert without Irish folksongs would seem disappointingly strange. Sunday's features were "Green Hills of Eire O," arranged by Hardebeck; "Song of the Fairy King," "Trottin' to the Fair"—a rare delight—arranged by Stamford, and "Una Bawn," which has already become a great favorite with his admirers. After this group and the final one, containing "Go Down Moses" and "Sometimes I Feel Like a Motherless Child," negro spirituals by H. T. Burleigh; "Only You," Edwin Schneider, and "Her Portrait," John Melvin, there were a number of the other McCormack favorites.

Mr. Schneider's artistic support at the piano was a noticeable feature of the concert. Winston Wilkinson, violinist, also was heard in numbers by Wieniawski, Arensky-Volpe and Sarasate. Mr. Schneider's "Only You" was appreciated so much by the audience that he was obliged to respond to rounds of applause.

#### American Concert Course—Hinkle,

##### Werrenrath and Morris, Soloists

The opening concert of the American Concert Course, under the direction of Gretchen Dick, drew a very large audience to the Manhattan Opera House on Sunday afternoon, November 9, when the soloists were Florence Hinkle, soprano; Reinald Werrenrath, baritone, and Edward Morris, pianist. The celebrated old building on Thirty-fourth street, made notable by the late Oscar Hammerstein, brought back pleasant memories of bygone days. The huge auditorium was well filled and the assemblage was a representative one.

Mr. Morris was obliged to wait quite a while before he could begin the program owing to the tardiness of many. He opened with a beautiful group—gavotte in B minor

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(Bach-Saint-Saëns), minuet in E flat (Beethoven), "Whirling Dervishes Chorus" and "Turkish March" (Beethoven-Saint-Saëns). Then Miss Hinkle was heard in a group of songs comprising "L'Heure Exquise" (Poldowski), "Jardin d'Amour" (Vuillermoz), "Walcourt" (Szulc), and "La Girometta" (Sibella). Four Grieg numbers made up Mr. Werrenrath's first group, and they were presented in his usual delightful manner—"Min Tanke Er Et Maegtigt Field," "Med en Primula veris," "Borte," and "Efteraarstformen." Mr. Morris then added Chopin's "Revolutionary" etude and nocturne in F sharp, Deyo's American humoresque and Rubinstein's staccato etude. Miss Hinkle gave "Ah, Love But a Day" (Beach), "Little Brother's Lullaby" (Broeck), "Lilac-Time" (Roche), and "The Secret" (Speaks). In Mr. Werrenrath's last group were "The Bells of Ys" (Nicholl), "Witch-Woman" (Deems Taylor), "Smilin' Through" (Arthur Penn), and "Hymn to America," the last by Harry Spier, his accompanist. Francis Moore accompanied Miss Hinkle.

The reviewer had never heard Mr. Morris before and was well pleased with his work; he has excellent technic and plenty of tone coloring. Miss Hinkle was in good voice, interpreting her numbers in delightful fashion. Mr. Werrenrath was at his best in the last group; his final encore, "Danny Deever," being especially enjoyed. Great credit is due the arrangement for the arrangement of such a series as this, and judging from the attendance at this first concert it is certain that all in the series will be well attended.

#### Sophie Braslau, Contralto

Sophie Braslau, contralto of the Metropolitan Opera, and a singer whose name has become a significant one in the roster of American singers, was greeted by a house full of admirers at Carnegie Hall on Sunday afternoon, November 9, when she gave her first recital of the season. True and clear, her powerful tones rang out filling

the spacious auditorium with an abundant volume of sound in Handel's "Dove Sei," with which the program began. The same composer's "Furibondo" was given with delightfully smooth flexibility. Numbers by Mozart and Beethoven completed the first group. Following came folk songs—"Sorrow" (Swedish), Castilian bolero, "The Poor Laborer" (French), "Should You Chance to Love at Play" (Venetian), "The Lantern" (English) and "Gypsy," arranged by Reiman, which gave opportunity for various forms of delivery. Miss Braslau made the most of the interpretative values of Tschaiakowsky's "Had I Only Known," which was one of her best numbers. "The Varyag Ballad," from "Rognyeda," Sjeroff; "Il canto del dubbio," Bossi; "Le Carnival," Fourdrain, and "Yohrzeit," by Rhea Silberta completed this group. The last of these, rendered with splendid feeling, was especially well liked, and was encored. Cadman, Dirk Fock, Cecil Forsyth, Guion and A. Walter Kramer were presented in the final group of songs in English, after which two encores were added.

There was an abundance of flowers heaped upon the piano and stage, and the responsive audience left no doubt as to its appreciation of Miss Braslau's singing. Eleanor Scheib furnished sympathetic accompaniments.

#### New York Symphony Orchestra—

##### Albert Spalding, Soloist

On Sunday afternoon, November 9, the New York Symphony Orchestra, Walter Damrosch, conductor, gave another concert in Aeolian Hall which was a repetition of the first concert of the season by this organization, barring the change of symphony, which on this occasion was Beethoven's No. 5 in C minor, Mr. Damrosch giving this work an excellent reading.

A new composition (not featured on the program) by Pierné entitled "La Cathedrale" was then performed. This composition, which as Mr. Damrosch remarked had

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its first hearing on this occasion, is very effective and impressive, and treats on the devastation of France during the war.

Albert Spalding again played Mendelssohn's violin concerto with that finished art which invariably characterizes his performance.

**Society of the Friends of Music**

At its first concert of the season, at the Ritz on Sunday afternoon, November 9, the Society of the Friends of Music listened to Beethoven's uninteresting "Prometheus" overture, four songs for women's voices, two horns and harp, by Brahms; Schubert's setting of the Twenty-third Psalm for women's voices and orchestra; the Brahms "Ave Maria" for the same combination, and a Mozart nocturne for four small orchestras. Artur Bodanzky conducted and the players were from his New Symphony Orchestra. The singers were from the Metropolitan Opera chorus. The program did not appear to have been prepared so carefully as most of those presented by the society. Both chorus and orchestra frequently wandered away from the pitch. Most interesting and best performed of the afternoon was the Mozart work, a delightful suite of three numbers in which charming results are obtained by the four orchestras, stationed in different parts of the hall, following each other with the effect of a diminishing echo.

**Norwegian Singing Society**

The Norwegian Singing Society of Brooklyn gave its thirtieth anniversary concert, November 9, at the Academy of Music, assisted by the Scandinavian Symphony Orchestra (Ole Windigstad, conductor), Margaret Olsen, soprano, and Carsten Woll, tenor. Mr. Windigstad was also director of the male chorus, and both ensembles under his direction gave effective performances. The opening number was the prelude from the "Peer Gynt" suite, Grieg, and the orchestra also rendered Svendsen's Norwegian rhapsody No. 4, and andante funebre.

The male chorus of over forty voices gave a number of Norwegian selections a capella, and "Kentucky Babe," in which the first tenors imitated a banjo in singing the melody while the others hummed the harmonies. Mr. Woll was heard in a group of Norwegian songs and "Finhaugen," Paulus, and "Old Virginny," James Bland, given with the chorus. Margaret Olsen delighted with her renditions of "Laengsel," Svendsen; "Spring, Spring," Selma Borg, with piano accompaniment, and "Solveig's Vnggeveise," Grieg, with orchestral accompaniment. She also sang "Tilfjelds," Par Winge, with the chorus and orchestra.

**Jacques Gordon, Violinist**

Jacques Gordon, a member of the Berkshire String Quartet, assisted at the piano by Ethel Gurwitsch, gave a violin recital at the Straus Auditorium on Sunday evening, November 9. The audience was large and enthusiastic, and many were turned away long before the concert began. The program follows: Ciacona, Vitali-Charlier; concerto, Mendelssohn; pastorale, Scarlatti-Franko; Hebrew (from "Street Sketches"), Nat Schildkret; moto perpetuo and "Fairy Sailing," Cecil Burleigh; "Polnisch," Zimbalist, and "Havanaise," Saint-Saëns.

**Brooklyn Sunday Evening Concert—****Easton and MacLennan, Soloists**

The first of a series of five popular concerts at the Brooklyn Academy of Music by an orchestra of sixty, Cesare Sodero, conductor, with leading soloists, took place on Sunday evening, November 9. The soloists on this occasion were Florence Easton, soprano, of the Metropolitan Opera Company, and Francis MacLennan, tenor, of the Chicago Opera Association. Mme. Easton's lovely voice, which is exceptionally clear in the high register, and her excellent command of it won her audience at once. Her first numbers were "Mattinata," Tosti; "To You," Rodenbeck, and "O Mio Cabbino Caro," Puccini. For an encore she gave a charming rendition of Thayer's "My Laddie." Later she sang a poem for soprano and orchestra entitled "A Chant from the Darkness," the words of which were written by Helen Keller and the music by Conductor Sodero. It is an unusually interesting composition with considerable dramatic intensity. Miss Easton made the most of this with impressive effect. The duet from Act I of "Madame Butterfly," given by both singers, was especially enjoyable and brought forth much applause.

Mr. MacLennan sang "Celeste Aida" with the orchestra and two songs in English, "I'll Sing Thee Songs of Araby," F. Clay, and "The Border Ballad," F. H. Cowen, all of which were given with marked understanding and finish of style, and he was obliged to respond to an encore. Wilfred Pelletier furnished the piano accompaniments.

The orchestra did very creditable work in the following numbers: "I Vespri Siciliani" overture, Verdi; andante cantabile, Tchaikowsky (arranged by Sodero); "Dance of the Hours," from "Gioconda," Ponchielli; Liszt's symphonic poem, "Les Preludes," and Chabrier's Spanish rhapsody. Conductor Sodero directed with precision and good judgment, resulting in a very pleasing concert.

**Greta Torpadie, Soprano**

Greta Torpadie charmed a large audience at the Princess Theater on Sunday afternoon, November 9, when she was heard in a varied program, ranging from old Italian through a fine group of Scandinavian songs, a modern French group and English numbers by Leo Ornstein, S. L. M. Barlow, A. Walter Kramer, Walter Golde and Fritz Kreisler. With the exception of the Kramer song, each number in last group was still in manuscript.

Miss Torpadie is a thorough artist when it comes to interpretation. She makes the most of each little detail and conveys it to her listeners in a most direct manner. She is intelligent—that one realizes from the outset—and she possesses a voice of pleasing quality, which she

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uses with taste. A modest and attractive stage presence add greatly to the general charm of the young singer, who is certain to go far in her chosen field.

### Zabelle Panosian, Soprano

It was indeed a capacity audience which Zabelle Panosian, an Armenian coloratura soprano from Boston, drew to the Garrick Theater on Sunday afternoon, November 9, the occasion being a concert for the benefit of the Bardi-zag orphans. The artists assisting Mme. Panosian were A. Chah-Mouradian, tenor; H. Kelly, baritone; A. Berberian, violin; R. E. Williams, flute; V. Berberian, piano, and Minnie Stratton Watson, accompanist.

Mme. Panosian, the possessor of a winning personality, has a voice of wide range of unusual sweetness and her singing of a program of widely different appeal gave much pleasure to the listeners at this concert. "Lo, Here the Gentle Lark," Bishop, and the Mad Scene from "Lucia Di Lammermoor," Donizetti, with flute obligato, were given especially effective renditions, the singer's high notes harmonizing beautifully with the flute. Three encores were demanded after two songs by Komitas Wardapet and "Im Achkeres." Mme. Panosian also sang numbers by Pergolesi, Campara, and operatic duets with Mr. Kelly and Mr. Chah-Mouradian, all of which were well received.

A. Chah-Mouradian has a strong tenor voice and was heard to advantage in "Paillasse," Leoncavallo, and "Himi Yelle Lerenk." Mr. Kelly sang the prologue from "Pagliacci," and gave "Annie Laurie" as an encore. A.

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Berberian opened the program with Borowski's "Mazur" and later played "Mair Araksi," arranged by V. Berberian. The piano number by V. Berberian, was the Chaminade "Les Sylvains."

### Cornelius Van Vliet, Cellist

Cornelius Van Vliet gave a cello recital on Sunday evening, November 9, at the Waldorf-Astoria Hotel, on which occasion his program was made up of French compositions. Mr. Van Vliet, together with Josef Adler at the piano, rendered the opening number, sonata in C minor, Saint-Saens, with excellent musicianship, eliciting hearty applause from the large audience. The other selections, which were all cello solos, gave Mr. Van Vliet opportunity to display his virtuosity. Boellmann's variations symphoniques was substituted for a group of three solos, the most important one being Popper's "Tarantella," in

which the many technical difficulties were overcome with great ease. He created a deep impression on his delighted hearers, who recalled the artist many times. The closing number, "Decameron" suite, by Gouvy, was particularly well received. Josef Adler gave excellent support as accompanist.

### NOVEMBER 10

#### The MacDowell Club

Rosalie Miller, soprano, and Harry Cumpson, pianist, were the soloists who appeared at the opening recital of the MacDowell Club's season on Monday evening, November 10. Miss Miller began the program with charming interpretations of a group of four French songs—"Dieu d'Israel," Gaveaux; "Le Grillon," Rameau; "Si j'étais petit oiseau," Marais, and "Air from Oedipe a Colonne," Sac-

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chini. She later sang "At a Young Woman's Bier" and "The Kid Dance," by Grieg, and "Suleika's Song," Wolf, bringing out the characteristics of each in a thoroughly artistic manner. For an encore "Chanson d'automne," Charpentier, was given.

The soprano's final group contained two Somersetshire melodies—"Henry Martin" and "Crystal Springs"—arranged by Cecil Sharp; "The Gull," Hill; "Her Lullaby," Rihm, and "Osme's Song," Cyril Scott, the encore being "La Folette," by Marchesi. Among the pleasing features of this young artist's singing are her distinct enunciation, her ease of delivery, and marked interpretative ability.

Mr. Cumpson chose César Franck's prelude, chorale and fugue for his first number, and also played "Legend," "May Night" and "Roundelay," Palmgren; intermezzo, op. 119, No. 3, and rhapsodie, op. 119, No. 4, by Brahms. He was most pleasing in the Palmgren numbers.

#### Doris Madden, Pianist

Doris Madden, an Australian pianist, made her debut before an American audience on Monday evening, November 10, in Aeolian Hall, playing a program which comprised toccata and fugue in D minor (Bach-Tausig), "Carnaval" (Schumann), valse "La plus que lente" (Debussy), "Tambourin" (Rameau-Godowsky), two études by Scriabin, three Chopin numbers—berceuse, étude in A flat (posthumous), and étude in E minor, op. 25, as well as Liszt's tarantella, "Venezia e Napoli."

Miss Madden made her first public appearance at the age of ten in Australia, and later went to Europe and studied with Leopold Godowsky for two years, after which she made successful appearances in London. She then returned to her native country, where she made a tour jointly with Mme. Melba. Miss Madden possesses considerable technic, and plays with marked virility. She showed signs of nervousness at the beginning, but conquered this as the program progressed.

#### Kathryn Lee, Soprano

Kathryn Lee, soprano, was heard in a song recital at Carnegie Hall on Monday evening, November 10. The program was as follows: Introduction, Fay Foster; "Danza, Danza, Fanciulla," Durante; "Oh! Mio Rabbino Caro," Puccini; "Posa la mano sul mio core," Marchesi; "Voi Dormite, Cignora," Tosti; "Down the Lane," Claude Warford (dedicated to Miss Lee); "Lilacs," Rachmaninoff; "The Lark," Glinka; "Sérénade Française," Leoncavallo; "La Perjura," Lerdo de Tejada; "Ah! Love, But a Day," Protheroe; "Amoureuse," Massenet; "Sonnet d'Amour," Thome; "Psyche," Paladilhe; "Chevalier de la belle Etoile," Holmes; "One Spring Morning," "Raft Song" and "In a Bower," Ethelbert Nevin.

#### NOVEMBER 11

#### Philadelphia Symphony Orchestra

Leopold Stokowski and his brave men tried and true from Philadelphia made a notable showing at their initial New York concert of this season, and they were applauded

thunderously (and deservedly) by a packed house. The orchestra now is in wonderful form, and accomplished true miracles in tone shading and technical accuracy. Stokowski's readings, as always, combine authority and insight, with deep poetical feeling and stirring dramatic sense. He roused the auditors to stirring enthusiasm with his delivery of the "Freischütz" and "Kienzi" overtures, Beethoven's seventh symphony, and Dvorsky's "Haunted Castle." The last named is a symphonic poem in the style of the earlier Richard Strauss, and employs the modernistic musical idiom with excellent effect. The work has many picturesque "program" moments and some appealing lyrical writing.

#### Ernest Hutcheson, Pianist

Ernest Hutcheson gave an unusually interesting concert in Aeolian Hall on Tuesday afternoon, November 11, playing three Beethoven concertos, C minor, op. 37; G major, op. 58, and E flat, op. 78, for which he had the assistance of an orchestra of members of the Symphony Society of New York, conducted by Walter Damrosch and William Willeke. This unique form of concert, at which two or more concertos are exclusively featured on one program, is unknown in this country, although it has been in vogue in the large cities of Europe for many years.

Mr. Hutcheson, who enjoys the reputation of being one of the foremost interpreters of Beethoven, played these three concertos with such beauty and interpretive power as to arouse genuine enthusiasm in his large audience. He infused so much warmth and intelligence in his performance that, despite the length of the program, he created a feeling of regret that there was not more to be heard. Such finished playing deserved the applause and appreciation which was bestowed upon the concertgiver. Both Mr. Damrosch and Mr. Willeke conducted the orchestra and supported the artist admirably.

#### Helen Moller Dancers

The Helen Moller Dancers gave a recital at their beautiful temple on Tuesday evening, November 11, before a very representative audience. There were eighteen numbers on the program, but when the last had been interpreted those present were loath to leave, so delightful had the evening been. So thoroughly artistic and refreshing! The dancers revealed all the requisites that go toward making their work of a high standard. Each movement was grace itself, and absolute originality of conception characterized the performance of each individual. Comeliness and youth were added assets.

Jessie Duke-Richardson, pianist, and Frida Engelhardt, violinist, furnished exquisite accompaniments for the dancers. The program follows: "To a Wild Rose," MacDowell; "In the Elysian Fields," Gluck; gavotte in G, Mozart; "Dryad" (Slavonic dance), Dvorák; "The Huntress" ("Faust"), Gounod; "Pan" ("La Source"), Delibes; minuet, Hochstein; "Ave Maria," Schubert; "Long Road" (sonata, op. 10, No. 3), Beethoven; "Ball Playing" (minuet), Handel; "Valse Petite," Herbert; minuet in G, Beethoven; étude in G flat, Friml; "Dolly Dances," Poldini; rondino, Kreisler; "Automne," Chaminade; "Bacchanal" (Polish dance), Scharwenka, and valse, Kreisler.

#### Royal Dadmun, Baritone

Voice quality and the entering into the spirit of the music are distinguishing features of Royal Dadmun's singing, and this, united with the distinct enunciation which should be (but is not) in every singer's possession, served to make his recital at Aeolian Hall, November 11, a real success. Of his first group (old classics), "Si tra i ceppi," by Handel, especially brought out his resonant baritone voice and breath control. The second group, by Brahms, Grieg and the Russians, Cui and Moussorgsky, brought a well calculated increase of effect, often planned by recital givers but seldom attained. The ever distinct English and depth of feeling of the first three, the originality of the strange minor tones of Cui's "Hunger Song," and the sardonic humor of the "Song of the Flea" worked up a climax of such force that the audience was delighted, redemanding the flea song. Four French numbers by Fauré, Duparc and Fourdrain brought equally distinct articulation, "Carnaval" closing the group. Some of the songs had high F's and F sharps, reached by the singer with beauty of tone. Of the group of songs by Americans, Kramer's "Last Hour" was especially effective, some Negro spirituals by Burleigh closing the program. Mr. Dadmun had the capable assistance of Francis Moore at the piano, and the hall was filled with an audience which recognized and rewarded the singer's merits.

[Reports of other concerts not published here will appear in the next issue of the Musical Courier.—Editor's Note.]

#### John Bland Resumes Activities

John Bland, choirmaster of Calvary Church, New York, who recently underwent a serious operation in the New York Hospital, has entirely recovered and is now resuming his church and teaching activities.

#### Wagner in Paris

At the new Theater Lyrique in Paris, the audiences of the first week were asked to give their vote as to whether or not the management should produce Wagner—in French, of course—later in the season. The vote was overwhelmingly in favor of so doing, and the management will obey the popular verdict.

#### Ravinia Season Extended One Week

Louis Eckstein, general director of the Ravinia Company, announced this week in his New York offices in Aeolian Hall that the season 1920 at Ravinia Park would be one week longer than former seasons. The season will begin on June 26 and end September 6.

### CONCERT RECORD OF SONGS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS

#### Floy Little Bartlett

Sweet Little Woman o' Mine.....Leon Rice, New York  
Sweet Little Woman o' Mine.....Frances Morton-Crume, Gallatin, Tenn.

#### Marion Bauer

The Linnet Is Tuning Her Flute.....Mme. Matzenauer, Lexington, Ky.  
Star Trysts.....Alma Beck, New York

#### Gena Branscombe

Three Mystic Ships.....Robert Quait, Chautauque, N. Y.  
Just Before the Lights Are Lit.....Mabel Garrison, San Francisco

#### G. W. Chadwick

Allah.....Mme. Schumann-Heink, Boston

#### Ralph Cox

To a Hilltop.....Paul Althouse, en tour  
To a Hilltop.....Theo Karle, en tour

#### Mabel W. Daniels

Daybreak.....Martha Atwood, East Hampton, L. I.  
The Fields o' Ballyclare.....Loyal Phillips Shaw, Peterboro, N. H.

#### Arthur Foote

The Red Rose Whispers of Passion.....John McCormack, Boston  
Constancy.....John McCormack, Pittsburgh

#### G. A. Grant-Schaefer

My Little Woman.....Charles E. Lutton, Greencastle, Ind.  
I Opened All the Portals Wide.....Edna Jakes, Evanston, Ill.

#### Francis Hopkinson

THE FIRST AMERICAN COMPOSER (1737-1791), edited and augmented by HAROLD VINCENT MILLIGAN.  
Beneath a Weeping Willow's Shade.....Alice Moncrieff, New York  
My Generous Heart Disdains.....Olga Hambruchen, St. Louis

#### Bruno Huhn

Invictus.....Mischa Léon, London, England  
Israel.....Amanda Baker, St. Louis

#### John W. Metcalf

To a Swallow.....Christine Langenhan, Lewisburg, W. Va.  
An Autumn Reverie.....Gertrude Anderson, Boston

#### Francisco Di Nigero

La Gitanina (from Roumanian Fields).....Mme. Matzenauer, Dayton, Ohio  
My Love Is a Muleteer.....Helen Stanley, Des Moines, Ia.

### SONGS FROM THE PROGRAM OF THE NATIONAL AMERICAN MUSIC FESTIVAL, LOCKPORT, N. Y.

(September 1-7, 1919)

#### Florence Newell Barbour

The Stream's Secret.....Edith Crill Wild

#### Marion Bauer

From Hills of Dream.....Florence Macbeth  
Only of Thee and Me.....Kathryn Meisle

#### Mrs. H. H. A. Beach

The Year's at the Spring.....Lillian May Ginrich  
The Year's at the Spring (duet).....Olive Nevin and Rosa Hamilton  
Ecstasy.....Fredrica Gerhardt Downing  
Ah! Love, but a Day.....Edna F. Indermaur  
Exaltation.....Olive Nevin  
After.....Olive Nevin

#### Gena Branscombe

The Sun Dial (Cycle of Four Songs).....Rosa Hamilton  
I Send My Heart Up to Thee.....Lucille Stevenson  
Laughter Wears a Lillied Gown (duet).....Olive Nevin and Rosa Hamilton

#### G. W. Chadwick

Bedouin Love Song.....Harold Branch

#### Ralph Cox

To a Hilltop.....Edith Crill Wild  
The Road's Lament.....Rosa Hamilton

#### Arthur Foote

An Irish Folksong.....Rose Schwindler  
There Sits a Bird on Every Tree.....Lucille Stevenson

#### Alma Groatley

A Garden Is a Lovable Thing.....Olive Nevin  
Hesperus.....Edith Crill Wild

#### G. A. Grant-Schaefer

The Eagle.....Rosa Hamilton  
The Eagle.....Carver Williams

#### Francis Hopkinson

THE FIRST AMERICAN COMPOSER (1737-1791), edited and augmented by HAROLD VINCENT MILLIGAN.  
My Days Have Been So Wondrous Free.....Edith Crill Wild  
O'er the Hills.....Edith Crill Wild

#### Margaret Ruthven Lang

An Irish Love Song.....Marie Sundelius

#### Edward MacDowell

Thy Beaming Eyes.....Florette Oliver  
To a Wild Rose (from "Six Selected Songs").....Florette Oliver  
Deserted.....Marguerite Ringo

#### Harold Vincent Milligan

Sorrowing Hands.....Edith Crill Wild  
An Invitation.....Lillian May Ginrich

#### W. H. Neidlinger

On the Shore.....Carver Williams

#### Francisco Di Nigero

La Gitanina (from Roumanian Fields).....Lila Robeson

#### Anna Priscilla Risher

The Heart of June.....Vera Kaighn

#### Clayton Thomas

Song of the Egyptian Princess.....Rose Schwindler

#### Ward-Stephens

Summer Time.....Olive Nevin  
Summer Time.....Alma Hays Reed

#### Edward MacDowell

#### Piano.

Prelude (from "Sea Pieces").....Mrs. Edward MacDowell  
The Joy of Autumn (from "New England Idylls").....Mrs. Edward MacDowell

From a Forest, Of Bre'r Rabbit (from "Fireside Tales").....Wynne Pyle

By Smouldering Embers (from "Fireside Tales").....Wynne Pyle

Keltic Sonata.....Wynne Pyle

Danse Andalouse.....Edith Thompson

#### Violin and Piano.

To a Humming Bird (transcribed by Arthur Hartmann).....Arthur Hartmann (Advertisement)

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**Althouse's Search for New Songs Successful**

After the season he had last year, Paul Althouse, unlike the average tenor, spent the summer vacation hunting through the hundreds of songs that publishers had sent him in search for new numbers that would be a real addition to his repertory. That his sacrifice was not in vain is being realized by the many audiences that are hearing him in his attractively arranged programs on his present tour.

Speaking of his recital work Mr. Althouse said recently: "I am looking forward to this season of recital giving with only occasional operatic appearances. I like being on tour. I enjoy the contact with new audiences. I am interested in their varying points of view. After one sings the first month or two of an operatic season one feels that the rest of the year with the exception of premieres, becomes a matter of routine to the critics and to a large part of the opera audience. On the other hand the audience one meets on tour has not been surfeited with good music to the extent which is true of the New York opera and concert goer."

**St. Denis School Burned**

Ted-Ruth, the country place just outside of Los Angeles of Ruth St. Denis, the dancer, and her husband, Ted Shawn, which they had been using as the headquarters of their school of dancing, was burned down on November 9. The fire was the result of an explosion of a gas heater. The living bungalow and the costume house connected with it were a total loss, together with their contents, which included some very valuable silks and satins, materials for costumes. Ruth St. Denis and her husband were able to save a few of her valuable costumes and a

set of rare books, but everything else was lost. They contemplate rebuilding, but for the present have moved their school back to their town house, Denishawn, in Los Angeles.

**Son's Illness Prevents****Namara's Chicago Appearance**

No sooner had Marguerite Namara arrived in Chicago to sing the role of Olga in "Fedora," which was scheduled for Thursday evening, November 20, than she received a long distance call from New York to the effect that her little son, who was ill in a hospital here, was not expected to live. Namara, who is a devoted mother to her two children, immediately informed the Opera Association of her situation, and took the first train out of Chicago. Upon arriving in New York she rushed to the hospital to find that the child was slightly better, the crisis having been passed through.

**Stassévitch Settles in New York**

Still another young Russian violinist has recently arrived in New York. His name is Paul Stassévitch. Like Heifetz and Seidel, he is a disciple of Leopold Auer, and in fact he studied with Professor Auer contemporaneously with the younger geniuses.

Stassévitch comes from the Crimea, having been born at Simferopol in 1884. He studied violin as a child, and when Professor Auer, making a concert trip through Russia, heard him play at nine years of age, he urged the boy to come to Petrograd to study with him. His parents insisted, however, on a classical education for him, and he was sixteen years old before he finally began work with

the great master. His debut was made at Moscow in 1914, playing a concerto with the orchestra conducted by Glazounoff. He played extensively through Russia, and in the fall of 1916 won much success in Norway, Sweden and Denmark.

Mr. Stassévitch is in this country for concert playing, but while arrangements for his appearance are being made he will take a limited number of pupils at his New York studios, 980 Madison avenue. As a pedagogue, Mr. Stassévitch has unusual advantages, for during the years when he studied with Professor Auer he was entrusted by the master with the preparation of a large number of the Auer pupils who have since become well known in the musical world, more especially with the Americans.

**Schumann-Heink Continues to Cheer Soldiers**

The fact that the war is over means nothing to Mme. Schumann-Heink when it comes to helping the wounded soldiers. Everyone knows how she exerted herself during the world struggle, in between her many concerts, to sing for the boys here in the camps. Her ever constant generosity and thoughtfulness won for her the name of "Mother Schumann-Heink." Recently when the singer gave a concert in Washington, she paid a visit to the Walter Reed Hospital and repeated her program before 900 wounded soldiers in the Red Cross House. Later she even sang in the wards and when time did not permit her, she sent a number of her own phonograph records to those lonely boys who had not been entertained. In appreciation the doughboys sent Mme. Schumann-Heink a service flag they had made themselves bearing four stars, one for each of her sons in the army, and also a silk pennant with the message "Welcome Mother."

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### Rosen Wants More Than Music

A very interesting article in the magazine section of the New York Sunday Sun on "How Violinists Educate Themselves" contains some words on the subject by Max Rosen, the American artist, that are worth repeating for the breadth of vision and praiseworthy ambition which they reveal. Eager to cultivate himself along all lines necessary for complete development, Max Rosen said:

"When I was studying with Professor Auer the day was too short for all the practice I would have liked to put in, and besides we had our play or sport times. Then I had very little time to study books, but then I knew as well as I do now that every good book I could read would help my music. I have a thirst for reading and it grows deeper with indulgence. One thing I found out for myself: it is not to read a book that does not hold me, no matter by whom it has been recommended. I do not judge it, but put it aside, saying that I am perhaps not ready for it yet. For a year after coming to America I read only history; now my reading is largely the old Eng-

lish poets. Yes, you may say for me that every good book that I read with understanding helps me to play the violin better."

### Craft Sings Marguerite in Four Languages

Marcella Craft has been specially engaged for four "guest" performances with the San Carlo Opera Company in Montreal and Quebec, opening as Marguerite in "Faust" with Leon Rothier on October 1 in the latter city. Miss Craft sings the role in four languages. Her debut in "Faust" was made in Italy, where, of course, she sang the role in Italian. While a member of the Royal Opera in Munich she sang it in German and in Canada she is singing Marguerite in French. During the coming season she will be heard in English with the Society of American Singers at the Park Theater in New York, for which season Miss Craft has been engaged by Mr. Hinshaw. She will also be heard in such other roles as Elsa, Mimi, Madame Butterfly, Marguerite, Elizabeth and in two of the three soprano roles in "The Tales of Hoffman." Her first performance will take place on October 27.

by Frederick W. Vanderpool entitled "The Want of You," which was charmingly given with the composer accompanying.

### Olga Steeb to Play for New Yorkers

Olga Steeb, who hails from Los Angeles and who from San Diego to Seattle is known as a pianist of remarkable achievements, will make her first New York appearance at Aeolian Hall, Friday evening, December 5. Before coming East Miss Steeb was the head of the piano department at the University of Redlands, California.

### Metropolitan Orchestra Engaged for Southern Festivals

The Metropolitan Opera House Orchestra, Richard Hageman, conductor, has been engaged for the Spartanburg, S. C., and the Charlotte, N. C., music festivals next May.

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